

Christmas '77: Gifts for Friends and Enemies

Earthquake! It Could Happen Here

Inside the Women's Conference, by Barbara Howar

45 DOLLAR

DECEMBER 5, 1977

NEW YORK

Eat Your Heart Out, Hollywood
We're a Moviemaking Town Again

PROPERTY OF
LINCOLN CITY LIBRARIES
LINCOLN, NEBRASKA

DEC 1 1977
REFERENCE

NEW YORK

590832 013 61REF 92 H446 JUN04
LINCOLN CITY LIBRARIES
REFERENCE DEPT
126 SOUTH 14TH ST
LINCOLN NE 68508

HOW DOES YOUR CRYSTAL GARDEN GROW?

A timely investment in
timeless art.

Legendary Waterford crystal.
Blown by mouth & cut wholly
by hand, with heart, in the
ancient Irish city of Waterford.

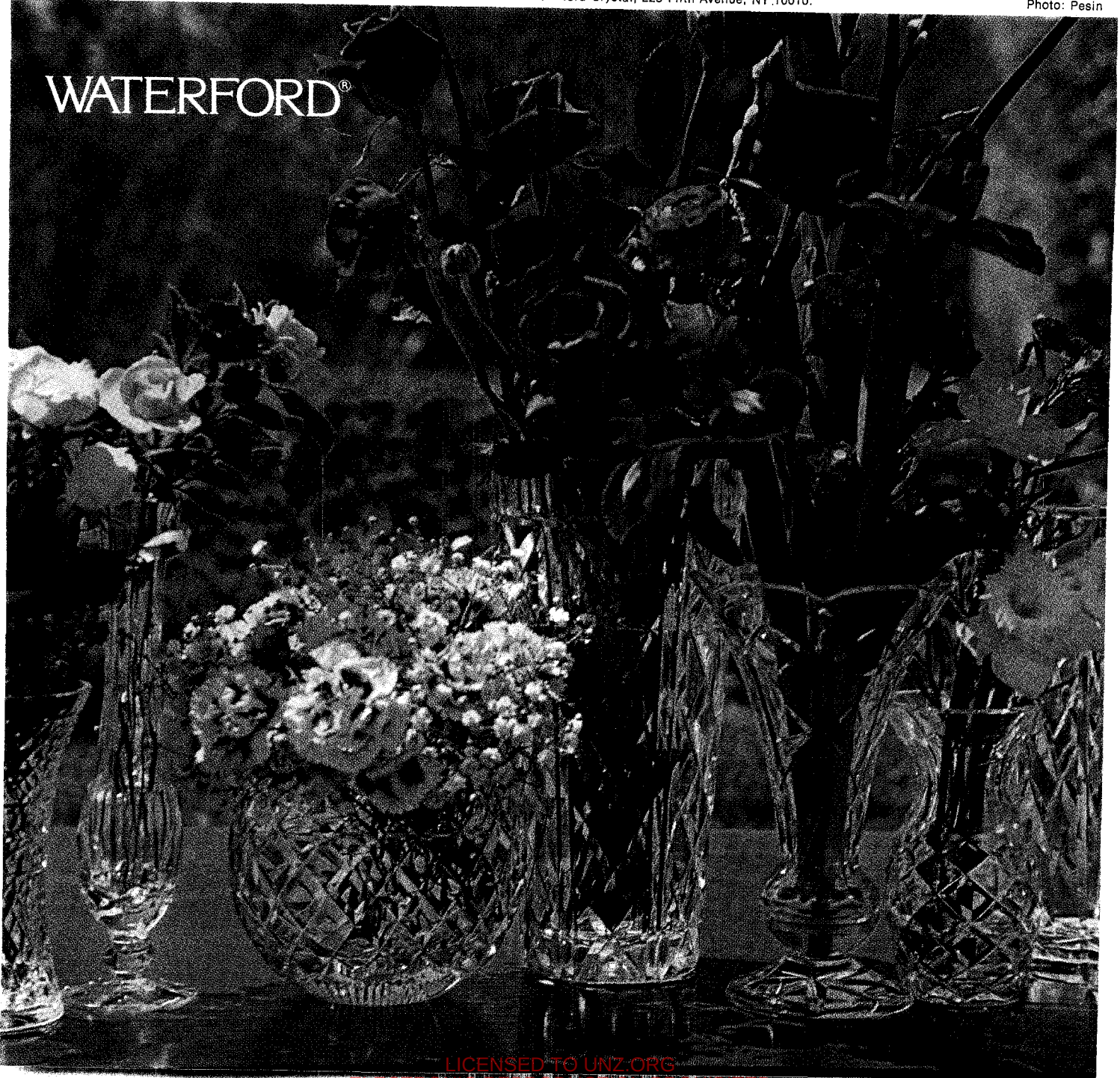
Each masterwork is faintly
etched with the one & only signature
that identifies it as authentic.

Waterford.

The world's most desired crystal.
Love in bloom.

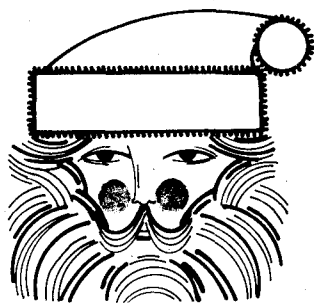
Free stemware booklet. Waterford Crystal, 225 Fifth Avenue, NY 10010.

Photo: Pesin



WATERFORD®

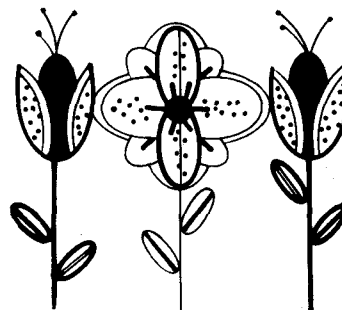
CHRISTMAS SHOPPING BY THE NUMBERS



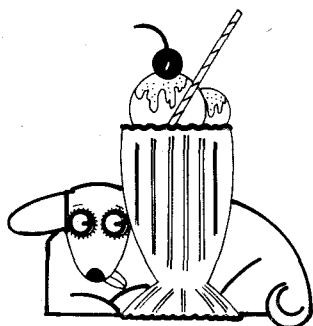
On 8: Santaland. Visit Santa in his magic "maze". See a Puppet Theatre & The Tinker's Toy Shop. Enjoy strolling troubadours and other surprises.



Also on 8: Dickens Ltd., a unique shop for romantics, Trim-A-Tree, Cards & Wraps, and our beautiful Gift Express for pre-wrapped \$10, \$20, \$30 "treasures".



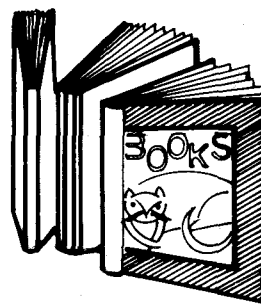
On 6: Home for Christmas with gifts from the Pavilion, the new Diane Love silk flower "show". Plus plenty of big bath sheets to personalize.



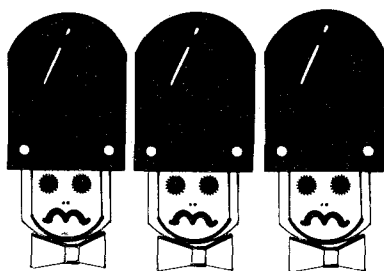
On 5: The Fountain opens for ice-cream delights. Shop "Best Friends" for pets, "Littlest Shop" for special gifts, plus our new world for good boys & girls.



On 4: Just for Juniors, our brand new floor for Junior fashions is emerging... just in time for holiday dressing and very trendy gifts.



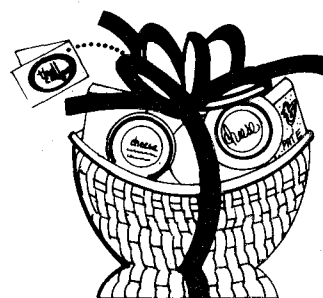
Also on 4: Books at Macy's, the 34th St. Branch, is our new place for fine bindings, best sellers and gift books galore. Calendars too!



On 3: The Toy Parade is filled with the magic Macy's is famous for. An incredible collection of dolls, games & toys to make a kid's heart sing.

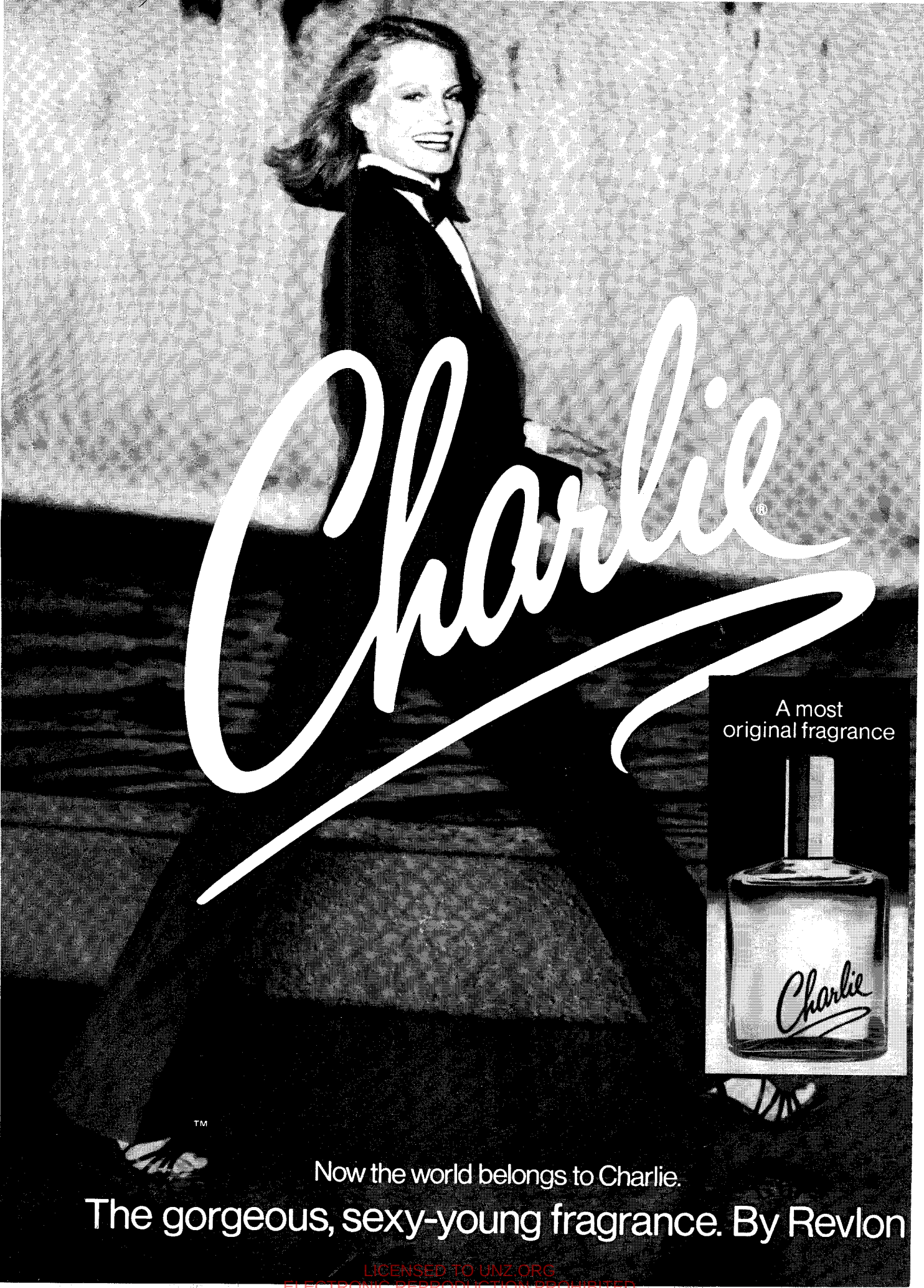


The Arcade turns on with disco dressing, soft blouses, holiday fashions, knit trappings, goodies, a beautiful Potters' Shop and much more!



The Cellar, our underground street of shops offers the "wares" everybody wants, the Greengrass Gallery, and The Marketplace for gourmets.

macy's
has so much to give



Charlie[®]

A most
original fragrance



TM

Now the world belongs to Charlie.
The gorgeous, sexy-young fragrance. By Revlon

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Page 39

Waxy Yellow Buildup at the Houston Women's Conference

By Barbara Howar

At the National Women's Conference in Houston, much was said, but the only predictable aspect was the audience (bored).

Page 43

Movie Boomtown

By Molly Haskell

They're filming *The Wiz* in New York right now, also *Hair*, also *Slow Dancing in the Big City*. As more and more of Hollywood turns into parking lots, Molly Haskell visits one of the most active movie capitals of the world, right here.

Page 48

Our Own Fault

By Stephanie Miller

And you thought your own backyard was earthquake-proof. That means you don't know about the Ramapo fault, which runs right up to the banks of the Hudson River. Recently there have been several earthshaking events along that fault line, and many scientists feel that the worst is yet to come.

Page 56

Why I Won't Miss Eric Sevareid

By Gloria Emerson

After 38 years as CBS reporter and commentator, Eric Sevareid retires to rest on his considerable laurels. Yet, as former *Times* reporter Gloria Emerson notes, Sevareid also had his share of detractors.

Page 58

The Window Washer's Tale

Transcribed and edited by Mary Richie

Lorenzo "Larry" Aguirri has retired after 30 years of washing windows, mostly for prominent Upper East Side clients (including Jacqueline Onassis). His work gave him access to some inaccessible homes; yet, he doesn't sound unduly impressed.

Page 75

What's Free in December

By Leonore Fleischer

Our monthly guide to splendid freebie activities.

Page 76

December City Life-Guide

By Ruth Gilbert

A month of *Messiahs*, almost too much to Handel.

Page 84

The Sleep-Starvation Cure

By Douglas Colligan

Rapid-eye-movement (REM) sleep, when we do most of our dreaming, used to be thought of only as a safety valve against insanity. Now, Mr. Colligan reports, observation and manipulation of REM sleep have become important tools in diagnoses and cures.

Page 95

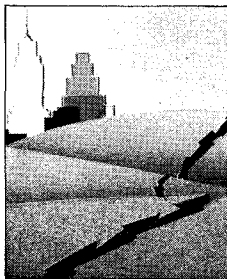
Keeping It Hot for Ethel Merman

By Janet Coleman

Mrs. Coleman and her husband are a stand-up comic act; they once did the audience warm-up before a TV sitcom starring Ethel Merman. The experience was enlightening, to say the least.



page 39



page 48



page 58



page 84



page 156

Page 103

Christmas, 1977: It's the Thought That Counts, So Think!

By Mary Randolph Carter and Quita McMath

Baffled by Christmas gift giving? Maybe it's time to try a little psychology. Our gift suggestions this year include a lavish helping of food for thought.

DEPARTMENTS

Page 8

Politics: The Spirit of Jerusalem—Abroad and at Home

By Marilyn Berger

What did happen in Israel? Our reporter on the spot sends her own analysis.

Page 14

The Bottom Line: Movie Stocks—Tomorrow's Glamours?

By Dan Dorfman

Despite the big run-up in movie stocks, a top leisure-time analyst says they're still great buys.

Page 111

Records: Please Omit Carols

By Alan Rich

Some splendid gift records, including jazz and rock.

Page 117

Restaurants: Less Is More

By Linda Wolfe

Two new spots prove the value of thinking small.

Page 122

The Urban Strategist: Ice Palaces

By Emily Greenspan

A guide to ice-skating rinks, indoor and out.

Page 129

Design: Old King Cole's Merry New Soul

By Suzanne Slesin

The King Cole Bar at the St. Regis gets a face-lift.

Page 131

Wine: Rioja Hurrah!

By Robert Daley

That Spanish Rioja is worth your attention.

Page 138

Theater: Our Crowd

By John Simon

Golda gets panned; *The Merchant* goes bankrupt.

Page 143

Movies: The Dumbest Story Ever Told

By Molly Haskell

Close Encounters is hardly worth all the fuss.

Page 156

Back Page: Better Mousetraps

By Stephanie Bernardo

Some ingenious gadgets invented in New York.

MISCELLANY

Page 6: New York Intelligencer

Page 19: In and Around Town

Page 116: Sales & Bargains, by Leonore Fleischer

Page 136: London Sunday Times Crossword

Page 145: New York Classified

Page 153: Town & Country Properties

Cover: Illustrated by Page Wood.

The following are registered trademarks and the use of these trademarks is strictly prohibited: The Artful Lodger, Best Bets, Best Bits, The Bottom Line, The Capitol Letter, The City Politic, Cityscape, The Global Village, In and Around Town, Love Times, New York Intelligencer, The Passionate Shopper, and The Urban Strategist. *New York* is published weekly (except for a combined issue the last two weeks in December) by the NYM Corporation, 755 Second Avenue, New York, New York 10017. Copyright © 1977 by the NYM Corporation. All rights reserved. Reproduction without permission is strictly prohibited. Joe Gravitt Armstrong, President; Raymond R. Dittich, Vice-President and Secretary; Richard A. Sarazen, Vice-President and Treasurer; George Viles, Vice-President. Second-class postage paid at New York, New York, and at additional mailing offices. Editorial and business offices: #12 YU 6-4600. Postmaster: Send form 3579 to New York, Box 2979, Boulder, Colorado 80302. Subscription rates in United States and possessions: one year, \$18; two years, \$32.

For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80302.

"DOWN TWO THEN LEFT."

NEW BOZ SCAGGS.

ON COLUMBIA RECORDS AND TAPES.



Produced by Joe Wissert.

© "COLUMBIA," MARCAS REG. © 1977 CBS INC.

NEW YORK

New York Magazine Company, Inc.
Publisher and Editor-in-Chief
Joe Armstrong

Editor
John Berendt

Managing Editor
Laurie Jones

Executive Editor
Elizabeth Crow

Art Director
Tom Bentkowski

Senior Editors
Susana Duncan, Thomas J. Goff IV, Deborah Harkins
Michael Kramer (Politics), Alan Rich, Ellen Stern
Contributing Editors

Claire Berman, Alexis Bespaloff, Robert Brown
Mary Randolph Carter, Nik Cohn, Orde Coombs
Dan Dorfman, William Flanagan, Leonore Fleischer
Paul Gardner, Gael Greene, Anthony Haden-Guest
T George Harris, Molly Haskell, Thomas Hess
David Levine, Mary Ann Madden, Nicholas Pileggi
Ron Rosenbaum, John Simon, Gertrude Snyder
Nick Thimmesch, Priscilla Tucker
Chris Welles, Linda Wolfe

Around Town Editor
Ruth Gilbert
Assistant Editors
Merry Clark, Peter Devine (Copy), Quita McMath
Sandra Morehouse, Lois Morgan

Editorial Assistants
Frederick Allen, Jennifer Cook, Florence Fletcher
David Frankel, Gerard Kavanagh, Rick Minicucci
Corky Pollan

Staff **Suzanne Eagle, Geraldine Hutner**
Jim Kamish, Eileen Maguire, Carolyn Marsh

Assistant Art Director **Carol March**
Art Staff **Amy de Neergaard, Judy Fendelman**
Stephanie Marcus, Carol E. Sandgren, Nina Subin
Tom Tarnowsky
Design Consultant **George Lois**

Associate Publisher
Cathleen Black

Circulation Manager **Robert M. Cohn**
Circulation Staff **Beatrice Brennan, Robert Brodeur**
Edythe Dickson, Arthur King, Beth Eschert Maher
Minnette Reid, Diane Scleppe
Jo-Ann Siegel, Shaila Small

Production Manager **Frank Sullivan**
Asst. Production Manager **Richard Muehleman**
Production Assistants
Linda Bogdanoff, Dee Dee Richardson

Associate Publisher Finance
Anthony F. Morgano
Controller **John D. Frantino**
Credit Manager **Shawn Norton**
Office Manager **Amalia Ferrante**
Staff Accountants **Conrado Perez, Carmine Tiero**
Advertising Coordinator **Ellen Baumritter**
Computer Operations **Nancy Clare**
Staff **Joan Cheda, Elaine Crossland, William Doster**
Myra Gray, Robert Kassell, Victoria Kupski
Dorothy Loffman, Mary Ann McCarthy
Anna Preato, Pat Reeger, Jan Taborelli

Advertising Director **David H. Thomas**
Advertising Manager **Branch Relations**
Dianne Wallace

Marketing and Research Director **Eckart L. Guethe**
Assistant Research Director **Paul Black**
Advertising Promotion Director **Wallis Lawrence**
Promotion Writer **Pamela J. Pietri**
Merchandising Manager **Patricia Munzer**
Sales Representatives

Diane Cardozo, Karen Ekberg, Sandy Godfrey
Joe Griggs, Suzy Hubbell, Bob Jacobssen
Charles F. Lind, Jay Schreick, Colin Smith
Roger A. Steckler, Bernard Stolar
Associate Publisher Administration **J. Kevin Madden**
Associate Publisher Marketing **William Abbott**
Chicago Office **M. R. (Bo) Macdonald, 500 N. Michigan**
Ave., Room 512, Chicago, Ill. 60611 (312) 467-0588

Los Angeles Office **Daniel Mahan, 9665 Wilshire Blvd**
Beverly Hills, Ca. 90212 (213) 273-7923
New England Office **Alec W. Hay, Box 448,**
North Scituate, Mass. 02060 (617) 545-2123
San Francisco Office **Thomas Martz, 325 Pacific Ave.**
San Francisco, Ca. 94111 (415) 986-5196
Classified Advertising Manager **Ellen Aronoff**
Staff **William Duke, Pat Mazalatis**
Assistant to the Publisher **Donna Maher**
New York Information Services **Harriet Krivit**
Staff **Jill Bokor, Louise Dickson**
Catherine Doyle, Neil Karlin, Patty Noel
Annmarie Savery, Carol Vogel, Margaret Williams
Cheryl Wolf

Assistant President
Jeanne Weiss

New York Magazine Company, Inc.
Vice President & Treasurer **Richard A. Sarazen**
Vice-President & Secretary **Raymond R. Dittrich**
Vice-President **George Viles**
Chairman **Alan J. Patricof**

Chairman **Armar G. Erpf (1897-1971)**



THERE IS ONLY ONE JOY®...
THE COSTLIEST PERFUME IN THE WORLD

NEW YORK INTELLIGENCER

Stage Producer's Personal Drama

FRED W. MC DARRAH



The Merricks: Battling bitterly in court.

David Merrick, self-proclaimed king of legitimate theater, has trouble with things illegitimate—including his own daughter.

The producer is involved in a bitter custody dispute over his five-year-old, out-of-wedlock daughter, Rosebud. He has even gone to a federal court with the case—an extremely rare step—but recently was thwarted. The federal judge ruled against Merrick's pleas of unconstitu-

tional discrimination against a father and other claims. So the squabble over custody and support continues in the New York Family Court.

It all began in 1969, when Merrick and Etan Aronson were married, then divorced in Mexico less than one month later. However, they resumed the relationship, lived together for about seven years, and in 1972 had a daughter.

In the court papers, the 65-year-old showman alleged that after their return from Mexico, Etan begged him to permit her "at least to be his mistress." Later, he said, his ex-wife began using Rosebud as "a hostage to extort money" from him. He also charged that Etan had a "meretricious relationship" with another man on the very eve of her marriage to him and the "marriage was not consummated." Merrick claims that while they were living together and he was supporting her "in fine style," he discovered she was having an affair.

But Etan got in her punches. She charged that the "multimillionaire world-famous producer" totally cut off support and paid only for a small apartment on East 62nd Street for which he "will not even renew the lease," and allowed her to charge food at only one butcher shop, one fish shop, one grocery store, and to buy only some of daughter Rosebud's clothes. —John Kennedy

Koch to Blumey: Pass the Bread

Mayor-elect Ed Koch and Treasury Secretary W. Michael Blumenthal had their first squabble over money last week—determining who was going to pick up their dinner tab at Charley O's. With the city budget deficit over a quarter billion, Koch has good reason to woo the treasury secretary—who certainly doesn't want to be in Koch's debt. The mayor-elect claimed host privileges, however. (The city itself can ill afford even that tab. It will come out of Koch's campaign funds.)



Blumenthal, Koch: Who paid

From Space Trek To Child's Play

Carrie Fisher, heroine of *Star Wars*, has been forced to live on press clippings lately, having been rebuffed for movie roles in *Hair* and *I Want to Hold Your Hand*. But rather than collect unemployment, Carrie will star early next year in a bizarre new musical, *Sleeparound Town*, at the Public Theater's Cabaret Theater. It deals with children's fantasies, nightmares, and dreams.



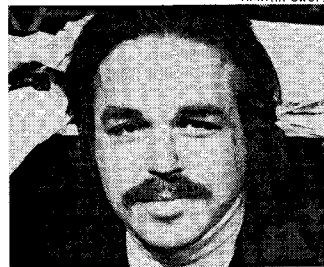
Fisher: Back at work.

Guare Bomb to Be Spiegel Success?

LIAISON



MARTHA SWOPE



Spiegel, Guare: Collaborating.

John Guare's newest Off Broadway play, *Landscape of the Body*, which closed recently, baffled critics, but apparently movie mogul Sam Spiegel doesn't care. He's planning to make a movie of the strange tale (which even John Simon couldn't understand), and Guare's writing the screenplay.

New Image at 'El Diario - La Prensa'

New York's *El Diario-La Prensa*, the largest-circulation (77,111) Spanish-language newspaper in the country, is going upscale. The morning tabloid is in the midst of a major revamping—apparently prompted by surveys which indicate that its Hispanic readership is far more sophisticated than when the paper started 25 years ago. The new look includes typeface changes, literary and education pages, and investigative reporting.

Best Correction Of the Year

The New York Times recently ran an item which must certainly have caught a lot of hookers' attention. "Correction: An article in The Home Section on Aug. 25, about a house in Saratoga Springs, N.Y. referred to 'plates made by the Saturday Evening Girls, a group of young immigrant prostitutes . . . in Boston.' The Saturday Evening Girls were not prostitutes. The group founded in 1899, met on Saturday nights to discuss the social, ethical and economic problems of the day, to share books and to practice dance and theater . . . Their supporters were Boston socialites. The Times regrets the error."

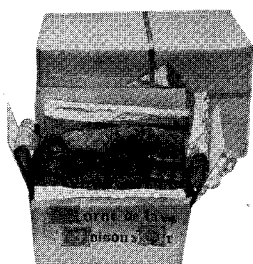
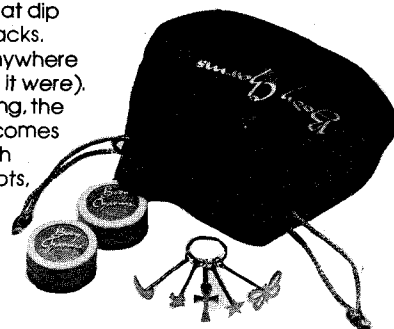
manhattan moxie

flash sheet of finds for you to focus on as the christmas countdown begins

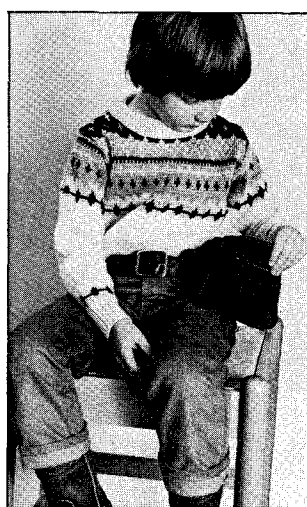
ail-able you. One fragile
ath of a blouse that's like a
y in disguise. It's lace—and
of it—caught at the wrist,
ed at the neckline. Quite a
nely bit of cobwebbery in
idlelight beige polyester and
ton by Jane Schaffhausen
Belle France, S-M, 68.00.
ing East Sider, Third Floor.



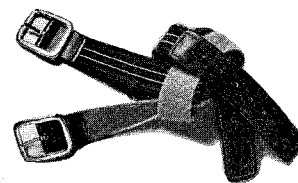
prints charming. We've heard of getting dusted—but never
like this! These are the Beautemps Body Charms—
five little chalking sticks that dip
in dazzle-dust to make tracks.
Powdery, sparkly ones. Anywhere
skinnish (powder room, as it were).
Much tamer than tattooing, the
18 kt. goldplated quintet comes
in a black satin pouch with
silver and gold powder pots,
12.00. Extra helpings of
powder—including
bronze—3.00 each.
Cosmetics, Street Floor.



beyond just deserts.
Bloomingdale's own
Corné Toison D'Or
Chocolates, the epitome of
all things indulgent and
edible. Fresh from Belgium,
and loaded with butter,
hazlenut, walnut, pineapple
and orange creams...they're
considered such a coup de
palate that anything less
than the 2 lb. assortment
would be unforgivingly
stingy. 22.00. Au Chocolat,
59th Street.



two belts...are better than one.
Especially when they're stretchy
surcingle, and come rolled up in
a belt bag that says "bloomie's
bag" right there on the suede.
Ah. All the pursuesion any little
namedropper could ask for.
(Don't knock it.) Brown suede
bag and two reversible belts—
one's grey to khaki; other's blue
to blue with a red stripe. Sizes
26 to 28; 28 to 30. 15.00. The
Boys' Shop, Second Floor.



**the hide
you seek...**

just may be this
one, engineered
into an attache
you'll never
forget. It's our
affluently elegant
elephant-hide case,
tanned in England and
turned over to us with a sec-
tioned leather interior, draw bolts
and a lock like Fort Knox. The ultimate
attache by Schlesinger, 750.00, will go up to a
grand come the New Year. Luggage, Sixth Floor.



ce in a blouson...do you find something this blousony. This cool
d slithery. This quintessentially crepe de chine'd in mauvelous
uve, crow black, off-broadway white or pink-flamingo pink. It's
Joffee silk from Lunex Designs, S-M-L, 65.00. And once in a
uson like this is not enough. Sutton Blouses, Third Floor.

bloomingdale's

1000 Third Avenue, New York. 355-5900. Open late every evening until Christmas. Open Sunday Noon to Five.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Politics/By Marilyn Berger

THE SPIRIT OF JERUSALEM— ABROAD AND AT HOME



Begin and Sadat: Will the euphoria of Jerusalem reach Washington and Geneva?

In Jerusalem

The kaleidoscope of images is like a fantasy remembered. Weird juxtapositions: the white 707 with the red and black markings of the Arab Republic of Egypt; Anwar Sadat steps off—and onto an El Al ramp. The trumpets blare, the Egyptian flag is raised and Sadat stands at respectful attention for the *Hatikvah*. He moves slowly past the guard of honor—representatives of the armies that had killed 26,000 of his countrymen in three wars. In the Spirit of Jerusalem he has a special word for each Israeli leader.

To Golda Meir: "I've wanted to meet you for a long time." To Arik Sharon, who led the 1973 crossing of the Suez Canal: "I tried hard to get you." And to Mota Gur: "You thought I was bluffing. I fooled you."

Lieutenant General Mordechai Gur, Israel's chief of staff, had warned that if Sadat's peace overtures were a cover for a surprise attack, well, then, Israel was ready.

From the moment he came until the moment he left 44 hours later, Anwar Sadat waged a dramatic campaign to win diplomatically what he and his Arab brothers had lost in battle. He said he was coming to speak to the Knesset. He could have done that, and nothing more. Instead, he went everywhere—and contradiction went with him. At Yad Vaseem, Israel's memo-

rial to the 6 million victims of Hitler's horror, Sadat, a Nazi sympathizer during the war, wrote in the book of remembrance: "May God guide our steps toward peace. Let us end all suffering for mankind." At the tomb of the Unknown Soldier, he laid a wreath of flowers, a memorial to the 2,000 Israelis who had died on the Egyptian front over 21 years.

Now that he is gone, the time for reconsideration has come. The questions are hard: How much territory, for example, is absolutely necessary for security; how much can be returned to the Arabs? And how can the Palestinians be involved in the search for peace? That these kinds of questions are being asked at all is Sadat's reward for courage.

"The Vietnam war," says one diplomat, "was won in the living rooms of America. Sadat is trying to win his war not only in the living rooms of the United States and England and France and Nigeria, but in Israel itself . . . and he's doing it."

The hard-boiled, no-nonsense Israelis were won over. Now, after the visit, says Shimon Peres, "many people in Israel will be concerned about Sadat's life." No one cared before. Peres is the opposition Labor party leader who only recently lost to Menachem Begin, the right-wing hard-liner long portrayed as the major obstacle to a Middle East settlement.

Now, Begin is the Israeli de Gaulle. "Thank you for that," says Begin, who like most Israelis, is not fond of the French, "but de Gaulle was tall and I am not." Clearly, he revels in the comparison.

Begin has done what every Israeli prime minister since Ben-Gurion has tried to do: speak directly with the leader of an Arab state.

For Peres and the opposition, the impact has been enormous. "The whole political infrastructure has a new color and meaning," he says. "Like every great political move, it creates more admiration and less opposition. Begin exceeded my preconceptions about his leadership and personality."

The Knesset is on good behavior. Sadat speaks—in an informal chamber where there are more ties and jackets than anyone can remember. Sadat heaves close to the standard Arab line, although in a concession to Israel, at Israeli request, he stresses the PL less than usual.

As for Sadat, Peres hopes that he too was impressed. "The welcome for him was deep and real and spontaneous," says Peres. There are no rent crowds in Israel.

Until now, recalls a Jerusalemite who had lived in Egypt, "you couldn't pronounce the word *Israel*." Now here was the president of Egypt publicly addressing the Knesset of the state of Israel, calling its prime minister "my friend."

Later, he would embrace and joke with Ezer Weizman, the defense minister who had played the central role in the destruction of the Egyptian Air Force ten years ago. Weizman told Sadat that he would soon be out of a job. "What will you do?" asked the president. "Live on my pension," answered Weizman. "And what will you do with that big pension?" "Buy a villa in Ma'adi [a wealthy Cairo suburb]." "Will you fly down in your black Spitfire?"

The contrast is remarkable. Fifteen months ago, on July 1, Sadat told President Carter: "If we resurrect Jesus Christ and the prophet Mohammed together, they would not be able to persuade Moslem or Christian Arabs to open the borders with Israel after 29 years of hatred, four wars, massacres, and rivers of blood."

Now that he is in Israel, the talk

Carol Horn reveals her source.

Carol Horn creates wonderful, timeless fashions which have won her such prestigious recognition as the Coty Fashion Award.

Carol loves mixing old with new. Primitive with cultured. Polished with rough. Heavy ivory and dainty antiques. Unique contrasts which express

individuality.

So of course, being a discerning collector, Carol knows there's no place like the source for gold, silver, diamonds, gems, ivory, jade, antiques, and more beautiful things than you can imagine. All for much less than you'd expect.

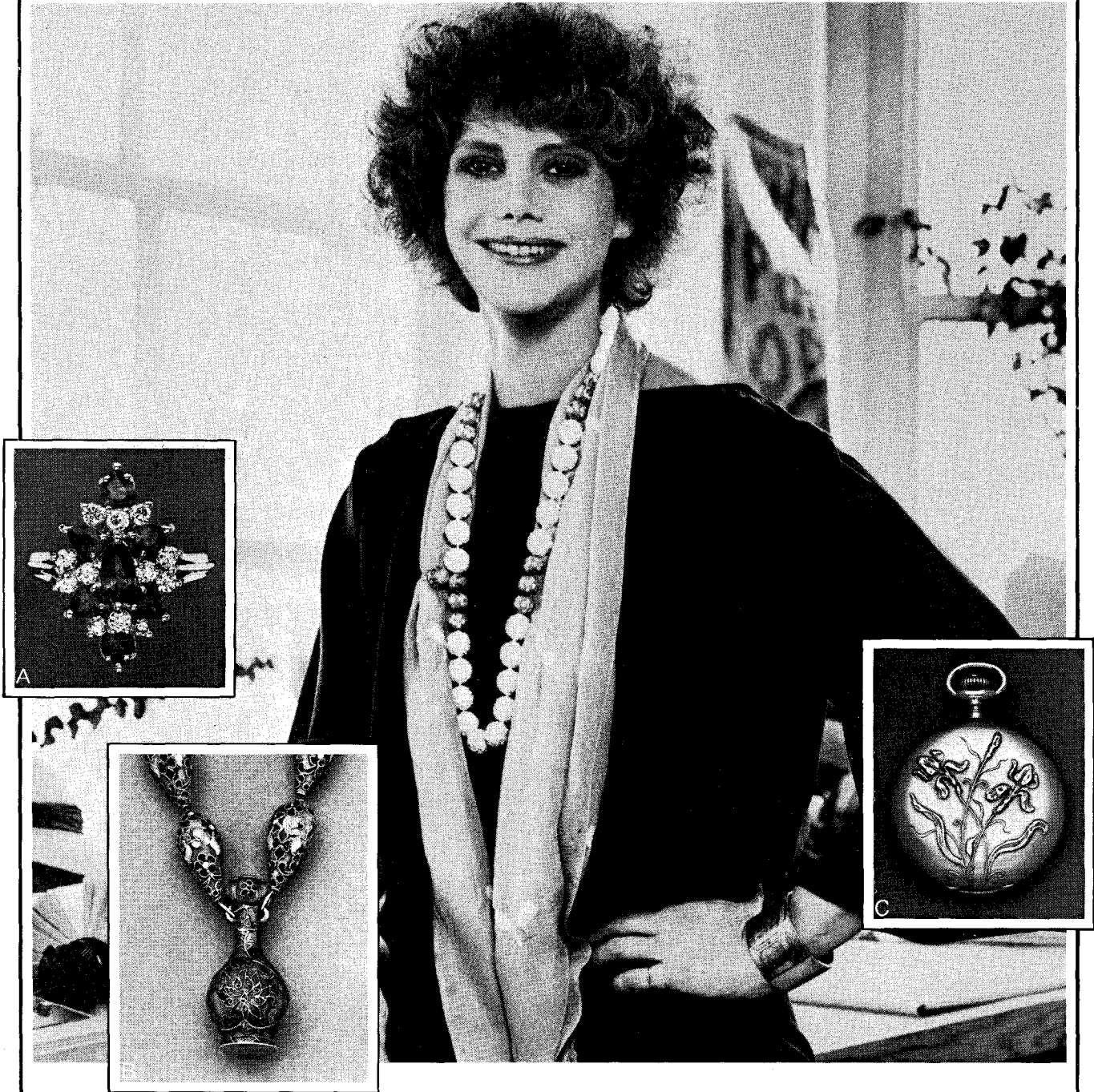
Now, a few enticing examples.

A. Sapphires and diamonds, set in a ring of 18 karat white gold. \$850.

B. A necklace of cloisonné with 14 karat gold clasp. \$130.

C. An 18 karat gold art nouveau pocket watch, circa 1900. \$950.

All to be continued, magnificently, at the source.



WESTBURY, L.I.: 1300 Old Country Rd., Mon.-Sat. 10 AM to 9:30 PM, Sunday from noon to 5 PM. NEW YORK: 124 East 57 Street, Mon.-Fri. 10 AM to 6:30 PM, Thurs. to 8:30 PM, Sat. to 6 PM, Sunday from noon to 5 PM. PARAMUS, N.J.: Paramus Park Mall, Mon.-Sat. 10 AM to 9:30 PM.

Fortunoff, the source

2 for the road

Avis rates to get you going

Weekend Escape

\$49⁹⁵*
for 3 days
plus 300
free miles

(100 miles at Manhattan locations)

Plymouth Volaré

Good for a 3-day weekend from any of 51 participating Avis locations. Good any time Friday to noon Monday. Just pay for miles in excess of the free allotment and for the gas you use, and return car to the renting location. (Excess mileage charges vary by location. Not available on major holiday weekends.) For a full-size car, like a Chrysler Cordoba, the rate is \$59.95* for the weekend, with the same conditions.

Sportsman Wagon

\$29⁹⁵*
a day
Unlimited
mileage

If you've got a lot of people and a lot of gear to get out and go...rent a roomy Dodge Sportsman Wagon from Avis. Just pay for gas and return wagon to renting location.

*All rates are prediscouted and subject to change.

For reservations or information
call 800-331-1212.



We try harder.

Avis rents all makes...features cars engineered by Chrysler.

only of other rivers, rivers of fresh water. The Egyptian economy is in shambles and the Egyptians who come to Israel speak of cooperative ventures. Osman Mohammed Osman, an Egyptian contractor and builder, tells a new Israeli acquaintance that every day Egypt pours 50 million to 100 million cubic meters of sweet water into the Mediterranean because there isn't the capacity to use it effectively. The Israeli suggests a pipeline to the Negev so that the Israelis can use the water until the Egyptians are ready to harness it.

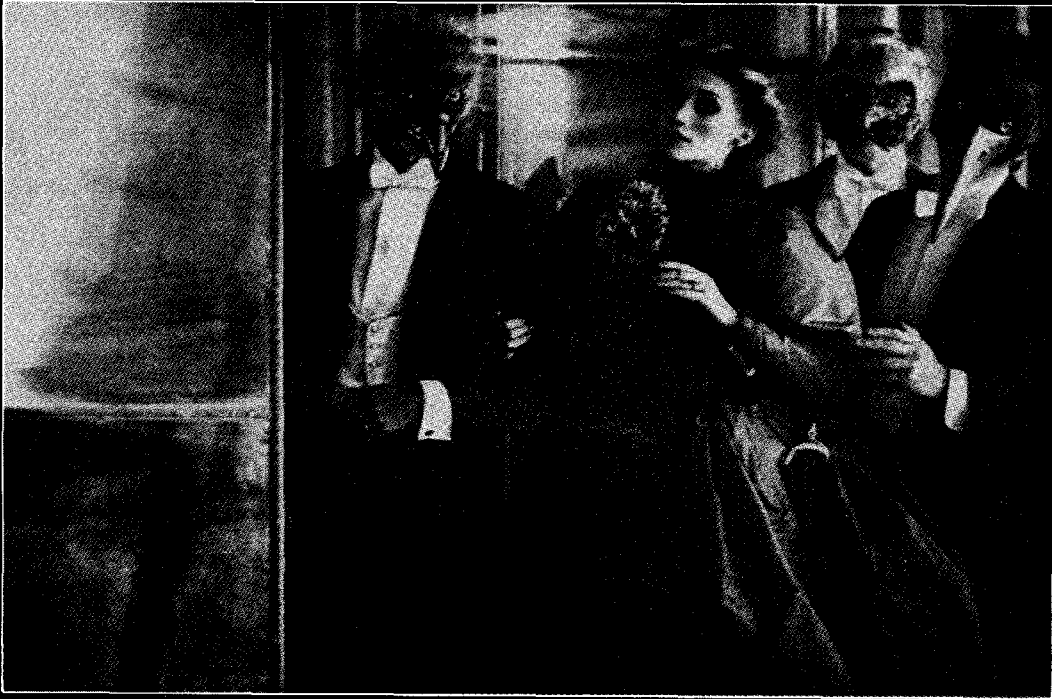
In big ways and small, the trip has made a difference. It was a sea change, a watershed—an event to match that species of words endangered by overuse.

A young member of the crew that brought the first Egyptian plane to Israel stood in the lobby of the King David Hotel, waiting to take a picture of Sadat as he arrived. He asked permission of an Israeli girl to share the chair she was standing on to see over the small crowd. She offered instead to take the picture for him, then thought better of it and made room on the chair. He got his picture of Sadat and then asked the girl if he could take one of her too. Not such an earthshaking event, but when before could Egyptian and Israeli simply speak with each other?

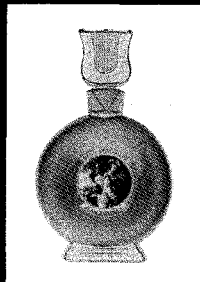
Golda Meir tells Sadat: "When I was in office, and I'm sure every one of the people who was in office before and after me feels the same, I hoped for the day when we would be able to meet with an Arab leader and have a discussion with him. . . . The hope was that the differences we have between us would be discussed face to face and not through intermediaries. No matter how well the intermediaries report to you and to us, it is not the same. When you sit here and I look at you and I hear you, it is not the same." She says that she always knew that peace could be established when "a great leader of an Arab country will wake up one morning and feel sorry for his own people, for his own sons who have fallen in battle."

There has always been a mystique here about face-to-face encounters. And, if first impressions are borne out, Israel may have been right after all. For four years, the United States has served as intermediary. Henry Kissinger negotiated the October, 1973, cease-fire and then gave the language a new term, "shuttle diplomacy." And for the past year, the Carter administration has tried to push and pull and cajole the two sides to Geneva. Sadat became impatient with the procedural wrangling

PHOTOGRAPHED AT THE HALL OF MIRRORS, VERSAILLES



"... such stuff as dreams are made on."



Bal à Versailles
Jean Desprez, Paris.
Imported from France.

LORD & TAYLOR

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



**Think of it
as
investment
spending.**



Eau de Toilette
After Shave Lotion
Bath Soap
Shaving Foam
Protein Shampoo
Spray Talc

—and the reemergence of the Soviets as a Middle East power—and he decided to take matters into his own hands. It is ironic that had American diplomacy been more competent, Sadat's mission might never have taken place. Kissinger may have paved the way for a new set of relationships in the Middle East but his very competence may have been one of the major factors keeping the two sides apart. As one leading politician puts it: "Henry would have been furious" if Sadat had end-run him. Kissinger, you'll recall, did not exactly have a low opinion of himself. Once, when he was late for a meeting, he shrugged and said "I'm relaxed. Nothing can happen until I get there."

Now, only Kissinger's bulletproof car is on the scene, a loan from the American government to provide extra protection for the trips to and from the airport.

That and 10,000 men and women assure Sadat's safe return. The security operation is code-named *sha'ar*, meaning, literally, "gateway." But it also has the connotation "opportunity."

Quickly, almost before he has come, he is gone. And less than an hour after takeoff he is home in Cairo. A million people line the streets, cheering him as the "hero of peace."

There is no turning back. In the hectic hours before the first Egyptians arrived in Jerusalem to prepare for Sadat's trip, Eppie Evron, the director-general of the Israeli foreign ministry, got home after midnight to find his nineteen-year-old son on furlough from the army. "Dad," he said, "I just wanted you to know that we young people sense for the first time the flutterings of the bird of peace." Evron was astonished. He had never heard his son speak that way and he told the story to Mustapha Kamel, the head of the Egyptian group.

Kamel told Evron a similar story. He had found his own twenty-year-old son waiting for him the night before. Kamel's son had said to his father: "Tomorrow you sit down with the Israelis. I pray you bring back a solution to this long war." "I never believed it before," says Evron. "But for the first time I believe that the Egyptians want peace."

It was that kind of transcendent encounter. Needless to say, there was a lot of quoting of the Bible—especially Isaiah—and not all of it was intentional. Arik Sharon, the general who had crossed the canal in 1973, told Sadat, in farewell: "The next time I come to Egypt, it will be as minister of agriculture." In the new spirit of Jeru-

salem, he didn't even mention swords and plowshares.

In Washington

Meanwhile, the Spirit of Jerusalem has yet to reach Washington. After those remarkable TV interviews with Anwar Sadat and Menahem Begin, producers here rushed to the Egyptian and Israeli ambassadors to the United States, Ashraf Ghorbal and Simcha Dinitz. They wanted an American version of the new comradeship and understanding.

They were disappointed. The euphoria of Sadat's visit to Israel lasted the weekend only. In the real world, there are no diplomatic relations between Egypt and Israel—so their ambassadors cannot pose, smile and joke back and forth on *Meet the Press*, *Issues and Answers*, the *Today* show, *Good Morning America*, or *The MacNeil/Lehrer Report*. The producers of all these tried. Dinitz said yes, Ghorbal no.

"The ambassador is too busy at this time for such interviews," says an Egyptian spokesman. "The Israelis want the ceremonial value from such handshaking and joint appearances. But there are no relations between the Arab countries and Israel, and neither side should want to break the rules. Ambassadors represent their nations, so this is not a personal matter."

"It is a fact that president Sadat went to Israel to state the Arab case. There is an uneasy feeling that the rest has been made too big. There are vital issues at stake—the occupied territories, the Palestinians' lives. We should not belittle our real problems with television appearances."

According to Avi Pazner, press counsel at the Israeli embassy, there have been no specific instructions from Jerusalem to Ambassador Dinitz to approach Ambassador Ghorbal, but Dinitz is willing—with or without instruction.

Not that Dinitz has gone around soliciting Arab ambassadors since he first arrived in Washington in April of 1973. He has, since then, had his hands full—with Henry Kissinger, disengagement agreements, State Department bureaucrats, the Nixon, Ford, and Carter administrations, and countless Hadasah delegations. He has always been willing to meet and shake hands with a real, live Arab ambassador. But none have been willing to do so with him.

When forced to be together in the same place, Ambassador Dinitz and his Arab counterparts diplomatically avoid each other. Things are better, but only slightly, with non-Arab (but Moslem) Iran. The two countries don't recog-

nize each other, but Dinitz and Ardeshir Zahedi, the Iranian ambassador, will quite naturally engage in conversation when thrown together at an embassy party. "We are sensible about that," says Dinitz.

Still, most of the time, Dinitz's encounters with the Arabs are awkward.

One of the more excruciating occurred in June, 1974, when President Nixon, eager for a public-relations victory in the midst of Watergate, announced a whirlwind trip through the Middle East.

Before he left, Nixon invited Dinitz and several Arab ambassadors to the White House for cocktails. Nixon was late, forcing Dinitz into a dragged-out conversation with the Austrian ambassador, the only non-Arab in the room. "Never," recalls Dinitz, "have I talked to one person for so long."

Later, in the Ford years, Dinitz was invited to one of those Washington prayer breakfasts. He found his place card at a table for fourteen people, sat down, and looked up. An Arab ambassador a few seats away muttered to himself and to the hovering waiter and left to find another table.

Earlier this year, Dinitz and Ghorbal *did* appear on the same television program—but not at the same time. According to Evans and Novak, the ambassadors had been invited to appear together on the columnists' PBS TV program, which originated in Boston. They both flew north, but Ghorbal insisted on being interviewed separately.

Ghorbal and Dinitz are both warm, likable, successful men. Ghorbal received his M.A. and Ph.D. at Harvard and was head of the Egyptian office in Washington from 1968 to 1972, when Egypt and the United States had no formal diplomatic relations. He then served as Sadat's assistant in Cairo before relations were restored and he came back to Washington as ambassador in April of 1974. He was a hero last March, when the Hanafi Moslems were terrorizing Washington by holding hostages at the B'nai B'rith international headquarters.

Grateful Jewish officials put on a public ceremony to honor Ghorbal and the two other Moslem ambassadors who negotiated the hostages' release. But that is as far as the contact has gone.

After I hear an Egyptian official continue his litany of anti-Israeli rhetoric and the reasons that a Jerusalem-type meeting can't take place in Washington, a less strident tone suddenly emerges: "Of course," says the Egyptian, "such a meeting is not to be ruled out completely." —Nick Timmesch

"Designed for the Woman
with a Style of Her Own"

—Hubert de Givenchy



GIVENCHY III
PARFUM
GIVENCHY-PARIS

The Bottom Line/Dan Dorfman

MOVIE STOCKS— TOMORROW'S GLAMOURS?

Hooray for Hollywood

Thanks to *Star Wars*, Twentieth Century-Fox's \$200-million box-office smash, and the well-hyped Columbia Pictures *Close Encounters of the Third Kind*, most leading movie stocks have risen a blistering 60 to 300 percent from their 1976 lows. Time to sell them?

"No, it's time to buy them," says Lee Isgur, a top-flight leisure-time analyst at Mitchell, Hutchins Inc., one of Wall Street's very best research houses and a division of Paine, Webber, Jackson & Curtis. Isgur, bombarded with queries on Columbia—which, in turn, have spurred renewed interest in the entire movie group—dashed off to the West Coast a couple of weeks ago to get a fast update on what's going on in the movie business. Just back, he saw top people at MCA, Disney, Warner Bros. (a division of Warner Communications), Fox, and MGM.

The bottom line? He's recommending the shares of all five companies—despite the sharp gains—because, as he put it to me, "I believe we're seeing the birth of a new growth group in the stock market and that new growth group is the movie business."

The one major film company Isgur won't recommend is Columbia.

In a recent cover story, *Newsweek* told its readers that the financial fate of Columbia was riding on *Close Encounters*. That's absurd: It's like saying that the fate of *Newsweek* rests on its next three cover stories. The story failed to recognize that the movie industry is no longer a one-picture business. As Isgur explains it, "The old, established, and often unpredictable film companies that produce a blockbuster one year and a series of flops the next have changed dramatically. It's a brand-new ball game."

What's the new movie company like? According to Isgur, it's an emerging leader in the forefront of the media revolution. It's armed with an abundance of film products, and in some cases, it's heightening its participation in this revolution through such additional entries as cable TV, videotape recorders, and video discs. In brief, it's a company that's well prepared to capitalize on the widely anticipated boom in home video entertainment.



Isgur: "It's a whole new ball game."

And that's a major reason he's bullish on the movie group.

It sounds dandy, but Isgur is usually bullish on movie stocks. Also, one could easily argue that any media revolution for film companies is at least a couple of years away in terms of any meaningful earnings impact.

Isgur doesn't disagree on either score, but he argues that the movie industry—which racked up a 27 percent profit increase in the first nine months of the year—still has a lot going for it right now. He predicts record profits over the next two to three years and lists, among other reasons, television's growing hunger and the rising prices it's willing to pay for first-run films (at least \$2 million). This demand should diminish the erratic earnings performances that have long been characteristic of the movie industry, says Isgur. Isgur also points to the steadily mounting excess cash flows that are likely to be used for acquisitions to accelerate corporate growth, primarily by Fox and MCA. He also sees the prospects of strong dividend increases (namely by Warner and Fox).

As Isgur sees it, "Should we go through any kind of bear market and people begin to focus on the capital and energy shortages—to which the film industry is relatively immune—the movie business will appear to investors like an oasis in the middle of the desert." Assuming even a flat market over

the next six to twelve months, the shares of the major movie companies (except for Columbia) have the potential to rise at least 10 to 20 percent, says Isgur. And assuming a rising market, he adds, the gains in this period could be as much as 25 to 50 percent.

And what about Columbia? Well, it too would obviously share in any benefits that would accrue to the movie industry. For now, though, Isgur tells me, "If I owned the stock, I'd sell it. Columbia Pictures is telling everybody that *Close Encounters* will be the biggest film of all time. I've spoken to a great number of analysts and brokers who liked it but tell me that unlike *Star Wars*, they won't see it twice. That can't be good. Columbia is a viable company regardless of what *Close Encounters* does at the box office, but it has become an emotional stock."

Characterizing Columbia's management as "touty," its public relations as "poor," and further charging that the company lacks candor in dealing with Wall Street, because it dodges the negatives, Isgur told me: "To break even, I figure *Close Encounters* has to achieve some \$40 million to \$50 million in film rentals [fees from exhibitors] and about \$65 million to \$80 million at the box office. These would be fantastic figures, but even they wouldn't satisfy the Street, because management has hyped the film so much." Declares Isgur: "I think there's a lot of risk in Columbia's shares because at the first sign of any empty seats at a *Close Encounters* performance, this stock could quickly drop 20 to 25 percent."

As for those other movie stocks Isgur likes, it's worth noting that none is ever really immune to a disaster at the box office. Rising TV revenues aside, schizophrenic Wall Street is just not about to ignore a major movie disappointment even though the company is robust. And Isgur agrees that it's a rarity for any movie company these days to lead the pack for even two years running at the box office. But noting that most movie stocks are still sporting meager price-earnings multiples (around 5 to 8), Isgur tells me that the strong, favorable changes taking place in the industry clearly call for an upward evaluation of movie stocks.

"It may sound trite," he grins, "and it probably is, but for now, it's really happy days for the industry."

"How would you like to retire on \$949,036.43?"

—Joe DiMaggio

If you're self-employed, The Bowery can help you salt away nearly a million dollars by the time you retire—and take a tax deduction of up to \$7500 every year.

The Bowery will set up a tax-favored retirement plan. We serve as trustee and depository for your Retirement Account.

You are allowed to put 15% of your earned income, up to a maximum of \$7500 a year, into your account. This money is tax deductible on your 1977 income tax return. Tax is deferred until retirement or age 70½, when you will probably be in a lower tax bracket.

December 31 deadline

You may continue to make contributions to your account until your 1977 income tax is due—if you start your plan by December 31.

When you make a contribution to your Retirement Account you can get our highest rate—7.75% a year. The annual yield is 8.17% with daily compounding. This is guaranteed on 6-7 year accounts of \$1000 or more.

Based on our current 6-7 year rate, annual contributions of \$7500 would give you \$949,036.43 after 30 years. Future rates may vary from those presently available.

Premature withdrawals, when permitted, are subject to substantial penalties and may



only be made in accordance with the terms of the retirement plan.

Note: If you supplement regular income with any self-employed work, you can also set money aside. See The Bowery for details.

Prefer to start an Individual Retirement Account?

A Bowery I.R.A. plan permits you to save up to \$1500 a year (tax deductible), or \$1750 a year if you include your non-working spouse. Amounts contributed together with interest earned accumulate tax free until you retire.

Call The Bowery's Retirement Plan Dept. at (212) 953-8334 for more information or mail the coupon below.

The Bowery Savings Bank, Retirement Plan Dept.
Box 1230, L.I.C.P.O., Long Island City, N.Y. 11101

☐ Please send me details on both Bowery Retirement Accounts

☐ Please call me at _____ (PHONE)

Name _____

Address _____

City _____ State _____ Zip _____

It pays to bank at

THE BOWERY

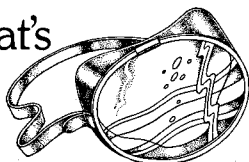
Member FDIC NY 12-5-77

THE BOWERY SAVINGS BANK: 110 E. 42nd St./Grand Central Station/5th Ave. & 34th St./7th Ave. & 34th St./8th Ave. & 34th St./Penn Station/B'way & 47th St./6th Ave. & 47th St./Lex. Ave. & 54th St./3rd Ave. & 60th St./130 Bowery & Grand St./145th St. & St. Nicholas Ave./2520 Flatbush Ave., Brooklyn/Queens Blvd. & 62nd Dr., Rego Pk., Queens/947 Old Country Rd., Westbury, L.I./5100 Sunrise H'way, Massapequa Pk., L.I./South Shore Mall, Bay Shore, L.I.



I love my side of Barbados because there isn't anything I want to do that I can't do there.

I can scuba dive in water that's clear as the air.



I can ride a horse on the beach or bet on one at the track.

I can drink island rum, eat in really good restaurants, sip fresh coconut milk.



And, best of all, my side of Barbados is right next to hers.



BARBADOS

Just 21 miles long and a smile wide.

See your travel agent or call or write:
The Barbados Tourist Board
800 Second Ave., N.Y., N.Y. 10017 (212) 986-6516

Cementing a Deal?

Cement may not strike your investment fancy, but don't knock it. Thanks to a recent \$38.50-a-share takeover bid by shipping and mining biggie Moore McCormack Resources—which was rejected—the shares of Cleveland-based \$206-million cement producer Medusa Corporation have shot up from a 1977 low of 25¾ to a recent high of 37½. When Moore McCormack made its bid last month it said it was contingent on the approval of Medusa's board. Well, not only did Medusa say no, but it filed a suit in Ohio to block any tender offer.

Moore McCormack, though, may not be willing to take no for an answer; there's talk it's still angling to get Medusa. I tried checking with McCormack chairman James R. Barker to see where things stood, but he wouldn't come to the phone. An apologetic spokesman explained: "He's usually forthright, but the lawyers are tying his hands on this one . . . and if he's refusing to talk, you know there's got to be a reason."

I rang up Medusa boss Scott A. Rogers Jr., who was quite forthright. He told me no other bids of any kind—or even feelers—had been made to Medusa. But it's obvious he's not ruling out a takeover of Medusa: "I'm interested in maintaining the independence of the company, but not at any price," he says. "If Moore McCormack or anyone else made a very attractive offer, we'd certainly have to consider it."

Hot Air From Conair?

I hate to admit it, but I may have been misled. A few weeks ago, Leandro "Lee" Rizzuto, the chief ex-executive of Conair Corporation, the country's biggest producer of hair dryers, told me in an interview that the Liggett Group had offered to buy all of the company's outstanding shares at over \$30 a share. The stock at the time of the reported offer was selling at around \$20 and is currently quoted over the counter at \$19.25. Well, Liggett now tells me Rizzuto is a liar. A top official of the tobacco biggie says there never was a specific offer but rather a proposed figure for discussion purposes. And the figure wasn't \$30 a share, I am told, but around \$18. In response, Rizzuto says the offer didn't come from Liggett directly but rather from an intermediary . . . "a reputable brokerage firm." But he insists the figure from the intermediary—whom he refused to identify—was over \$30. Now that you've heard both sides, I'll let you decide whom to believe.

elegant illumination!

This graceful oil lamp of hand blown glass lends an aura of warmth and hospitality to any home. 3 sizes.

When filled with a quality lamp oil, the lamp is odorless and clean burning—10 to 30 hours.

6"-\$19.95 9"-\$24.50 12"-\$28.50

Design patented by

WOLFARD GLASSBLOWING CO.

Mail check or money order to:

PERFORMER'S OUTLET

222 E. 85th ST. NYC, NY 10028

Add \$3.00 Shipping—\$1.50 each

additional Lamp. (NY Residents add

8% sales tax) Master Charge &

Bank Americard accepted.

PHONE (212) AG 9-8435

BURRRR. IT WAS COLD LAST WINTER.

BUY A FUR COAT THIS WINTER.

We have the largest selection of men's furs in New York—Lynx, Raccoon, Mink, Coyote and Nutria. All styles for dress or casual wear. Once you see them you'll want one. We honor all major credit cards.

BROTHERS II
352 7TH AVE. (12A) NYC 212-695-8469

Grand Gifts for Little People

18 easy to read Folk Tales from around the world

Beautifully illustrated for 5-8 year olds

First Folk Tales
12 book collection
\$15.00

Second Folk Tales
6 book collection \$8.50

All 18 books \$22.00

Add \$1.50 sh&h charge with each order. Checks only to:
LEARNING MATERIALS
2741 Broadway, New York, NY 10025 (Tel 212 864-4069)



TENNIS

Bring in this ad for
FREE 1/2 HOUR LESSON!

Championship courts, climate controlled, with New York's finest surface and lighting. Seasonal time still available with New York Health & Racquet Club privileges at no extra cost. Expert instruction available.

Village Courts
110 University Place 989-2300

*One per person. Expires Nov. 30, 1977

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

Nov. 29 thru Dec. 6

(Listings subject to last-minute change)

Wednesday, November 30

HELLO, ROOMMATE



Richard Dreyfuss and Quinn Cummings in *The Goodbye Girl*, a love story about an ex-Broadway dancer (Marsha Mason) and her little daughter who unexpectedly have to share their apartment with an aspiring actor from Chicago. Directed by Herbert Ross. Loews Tower East.

THE MOVIES

The American Friend—Directed by German director Wim Wenders, film explores the possibility of using a completely innocent man to murder a man he does not know. With Bruno Ganz, Liza Kreuzer, Dennis Hopper, Nicholas Ray, and Sam Fuller. Thru 11/29, Quad.

Another Man, Another Chance—James Caan portrays a widower veterinarian in a tough frontier town, and Genevieve Bujold plays a widowed photographer who finds a new love (guess whom). RKO Cinerama II; Trans Lux 85th; Greenwich; Loews Triplex.

The Battle of Algiers—Film was prepared from actual documents and eye-witness accounts with a script by director Gillo Pontecorvo and Franco Solinas, set in Casbah locations. (Received eleven awards and citations.) 12/6, Cinema Village.

Bobby Deerfield—Al Pacino stars in Sydney Pollack's film as a Grand Prix racing driver. The combination of Pacino's strangeness in the role and some red-herring dream and racing sequences create a puzzling tension for the first half of the film. But as soon as the psychological issues are clarified and love (with Marthe Keller) consummated, we realize that Pollack has managed to make machinery sexier than the characters. 34th St E; Loews Triplex.

Burn!—This film by the man who made *Battle of Algiers* is a disappointment, but it ran into all kinds of production and post-production problems. Occasional moments of brilliance occur in the story of colonialism, but its opponents and victims are surrounded by much that is murky, messy and anachronistic. Marlon Brando heads an uneven cast whose unevenness he contributes to. 12/6, Cinema Village.

Close Encounters—If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—that they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Stephen Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, no characters, no sense of danger, no conflict between good and evil. Ziegfeld.

The Confessions of Amans—Gregory Nava's first film follows the travels of a poor medieval scholar after his radical activities at a university lead to disgrace and expulsion. Renoir.

Equus—Peter Schaffer's play about a weary psychiatrist and the young psychopath whose violent passion for horses reveals the sterility of his own life has been brought to the screen, with a bit of rewriting, by Sidney Lumet. Richard Burton stars in what has become the *Hello Dolly* role for aging actors, with a twist—each actor playing the lead has striven to show us how dissipated and prune-like they have become. Contemptuously staged, embarrassingly written. Trans-Lux East.

La Grande Bourgeoise—Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, and Giancarlo Giannini, this is the sort of film that leaves a bad taste in the soul. The script is poor and based on a scandal that lit Bologna at the turn of the century which dealt with the destruction of the Socialists by the Christian Conservatives. The horrendous cinematography of Ennio Guarnieri, while making too few demands on the mind, strains our eyes beyond endurance. Quad.

Handle With Care—Jonathan Demme's citizens-band comedy is the kind of gregarious, unpretentiously lilting "people's" movie that one rarely sees anymore. It is a Middle American *Midsummer Night's Dream* about the ways in which their C.B. disguises allow people to express hidden sides of themselves. Paul LeMat and Candy Clark are the best known of a large varied cast. Waverly.

Heroes—Two TV stars, Sally Field and Henry Winkler, play a Vietnam vet and his girl. They actually are playing Doris Day and Holden Caulfield twenty years after. Though there develops a lovely rapport between the two, everything about them places them within the dimensions of the small screen, and in a period before Vietnam. Eastside; 86th St E.

Iphigenia—Tatiana Papamarkou and Closta Kazakos star in Michael Cacoyannis's latest film. Also in this retelling of the Euripides tale, are Irene Papas, Christos Tsangas, and Panos Michalopoulos. Plaza.

Julia—Adapted from Lillian Hellman's fine story in *Pentimento*, Fred Zinneman has used two of the most electrifying women in movies in a casting coup that is not only iconographically but politically inspired; Vanessa Redgrave as the total activist and martyr to Fascism; Jane Fonda as the acolyte, the rebellious but self-doubting playwright. Cinema I; Cinema III.

The Lacemaker—Isabelle Huppert and Yves Beneyton star in Claude (The Invitation and The Wonderful Crook) Goretta's film which tells of a 19-year-old beauty parlor assistant, who, while vacationing, falls in love with a university student. Fine Arts.

Looking for Mr. Goodbar—This is Richard Brooks's best film. It is harrowing, powerful, and appalling. The tension between his bluntness and Diane Keaton's instinctual delicacy has produced the ideal chemistry in this version of Judith Rossner's grisly socio-sexual thriller. Loews State I; thru 11/29, Loews Tower East; from 11/30, Loews Orpheum; 34th St E.

The Mack—Max Julian plays Goldie, the mack (a highly successful pimp), and Richard Pryor plays Slim, his henchman. A highlight of the film is the sequence actually shot at the annual Players Ball in Hollywood, the "Academy Awards" of mackdom. RKO 86 I; RKO Cinerama I.

The Man Who Loved Women—Francois Truffaut's funniest and most charmingly personal film in years, the anatomy of a womanizer (Charles Denner), relating the outrageous predicaments of the hero who wriggles out of them with a strategic genius, and yearns to locate an island inhabited only by women. Paris.

The Mother and the Whore—This rather long film by Jean Eustache, a Godard protégé in most respects surpasses the work of the protector. It starts inauspiciously enough with petty love problems among Left-Bank hippies, but it soon develops into an absorbing story of how people in general muck

up their loves and lives. The movie is full of grimy but also grimly funny reality, the acting is fine, and Jean-Pierre Léaud gives his only thoroughly convincing performance since *The 400 Blows*. 11/30, Carnegie Hall Cinema.

Mr. Klein—A masklike Alain Delon stars as an art dealer who buys paintings from Jews who are fleeing Paris for their lives in 1942, only to become an object of suspicion himself. What might have been in other hands a nightmare journey becomes an uninvolved quest through portals and doorways, and more portals and doorways. It is a perverse choice of material for even so resolutely perverse a director as Joseph Losey. 68th St Pklyse.

1900—Bertolucci's film is a chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghieri family. Robert De Niro and Gerard Depardieu are fine, but as attractive as they are, to sit four and a half hours for their dorsal view (preferable to the frontal view displayed in an embarrassing sex scene) is too high a price to pay. Festival.

Oh, God!—John Denver, in his feature film debut, portrays a supermarket manager who talks to God, played, of course, by George Burns. With Teri Garr, Donald Pleasance; directed by Carl Reiner. Embassy 46th; thru 11/29, Olympia; from 11/30, Playboy.

One Sings, the Other Doesn't—With this graceful mixture of feminist fiction, musical comedy, and social documentary, Agnes Varda does for the spirit of sorority what films of Renoir and Truffaut have done for the spirit of fraternity. It is first-rate feminist art. The two heroines are played by Therese Liotard and Valerie Mairesse. Embassy 72nd; Gramercy; Art.

Outrageous!—A winning little Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. The dialogue is fresh and spirited, witty and lifelike, the film is moving and amusing. Cinema II.

Pardon Mon Affaire—An endearing little French comedy with serious overtones. It's about friendship and marriage, trust and its abuses, intrigues and their tragicomic consequences. The movie manages to be both madcap and firmly rooted in human experience. Quad.

Pete's Dragon—A musical fantasy combining live action and animation, telling the story of a 9-year-old orphan whose dragon friend playfully outrages a New England town just after the turn of the century. Radio City Music Hall.

The Prisoner of Second Avenue—Neil Simon's play about the horrors of upper-middle-class New York life, from burglary to the recession, was passable Broadway fare, but refuses to come to life as a movie. Desperately hyped-up performances by Anne Bancroft and Jack Lemmon, and humdrum direction don't help; the whole thing comes across as stale, warmed-over fare. Thru 11/29, Olympia.

Salo—The best that can be said about Pasolini's acutely distasteful transposition of de Sade's 120 Days of Sodom to a Fascist retreat in occupied Italy, is that it never pretends to be anything other than an extended, graphic depiction of various forms of torture and (mostly homo-) sexual abuse, simulated and formally distanced. What is more offensive is Pasolini's giving rein to his own depraved fantasies under the cover of Fascist barbarism. From 11/30, Quad.

Semi-Tough—Now that the jinx against sports films has been dispelled, and audiences for them have grown wider and more knowledgeable, Michael Ritchie's treatment of football seems cavalier at best. He has a good eye for the yearning for attention, the humiliating games people will play and rationalize, but he is so busy keeping score of immediate winners and losers that we never get under their skin, never know how they will perform over the long haul. Burt Reynolds is pitch-perfect as the cock of the walk captain. Baronet; Criterion.

Short Eyes—Written by Miguel Pinero, film is far from being a grim tract on prison conditions or the institutional dehumanization of the poor. With its Curtis Mayfield score and exuberant ethnic acting, the film combines authentic funk with what can only be called entertainment values. Yet the sense of theater is indigenous to Pinero's characters, men who begin at zero and lay claim to their square of turf through stylized gesture and idiom of "personal-ity." Paramount; Sutton.

Small Change—Francoise Truffaut's film is small potatoes, a totally unstructured agglomeration of episodes, some charming, some ordinary, some tired and rather tiresome. It all leads up to nothing more than a lengthy tirade or homily by a sympathetic teacher who lectures his pupils about the need for comprehension and above, New Yorker.

A Special Day—Writer-director Ettore Scola arranges a day-long confrontation between a down-trodden mother of six and a homosexual, played by Sophia Loren and Marcello Mastroianni. As in earlier films, Scola yokes together disparate social types and forces more cultural baggage on them than they can carry. If the presence of the two stars is what gives the movies its measure of interest, they are also its undoing—they are just too dazzling to play neorealist church mice. Beekman.

Star Wars—George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond 2001. But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Loews Astor Plaza; Murray Hill; thru 11/29, Loews Orpheum.

That Obscure Object of Desire—Fernando Rey stars in Luis Buñuel's film as an aging man hopelessly infatuated with a young woman (Carol Bouquet). Based on Pierre Louys's *Le Femme et le Pantin*. Columbia II.

Tunnelvision—Purports to be a satirical look at TV in 1985, when David Eisenhower is president, and a People's Network is reeking havoc by keeping the country glued to its programs. We get some 70 minutes of tiresome parodies of TV programs and commercials. The filmmakers, Neil Israel and Michael Mislove, have come to bury television, but they only make it look good by comparison. From 11/30, Quad; RKO 86th St II.

The Turning Point—Anne Bancroft and Shirley MacLaine portray two ballet company friends reunited after almost twenty years, when each is at a crossroad. What makes this film so important is that the old soap-opera philosophy (that career, fame, and money are nothing compared to the Love of a Man) is scuttled by the more complex view that no one choice will ever put an end to doubts about the road not taken. The ballet scenes are terrific. Coronet; Little Coronet.

ALL THAT GLITTERS



Joan Crawford has the title role in *Sadie McKee*, directed by Clarence Brown, and sharing the bill with *What Ever Happened to Baby Jane*, starring Miss Crawford and Bette Davis, at The Regency, Broadway and 67th Street, from November 30 to December 3rd (724-3700).

Which Way Is Up?—Director Michael Schultz has fashioned a pop Third World version of Lina Wertmüller's *The Seduction of Mimi*, with Richard Pryor playing three roles. The plot—a union struggle translated to the California farmworkers, serves as little more than a pretext for Pryor to create a Peter Sellers-like rogues gallery. He is glorious as he pants after the three women in his life, but when he is required to become violent in accordance with the Sicilian code of honor, he and the movie are dreadful. Loews State II; Loews Cine.

Why Does Herr R. Run Amok?—Filmed in 1969, and later repudiated by director Rainer Werner Fassbinder, film is a blunt, devastating story of a man

who loses contact with reality and eventually kills his family and himself. The choice of characters, the old, the unpleasant, the unbeatiful, slip into our consciousnesses, whence they will not release us. Their hold on us is the last word, the revenge of the unloved. Cinema Studio.

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). *One Sings, The Other Doesn't*.

Baronet, 3rd Ave at 59th (355-1663). *Semi-Tough*.

Beekman, 2nd Ave nr 65th (RE 7-2622). *A Special Day*.

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 11/29, *Buck Rogers; Dick Tracy; Stagecoach*. 11/30, *M.; Woman in the Moon; The Glove Story*. 12/1, *The Goalie's Anxiety at the Penalty Kick; Alice in the Cities*. 12/2, 3, *Images; California Split*. 12/4, 5, *A Midsummer Night's Dream; Uncle Vanya*. 12/6, *Buck Rogers; Dick Tracy; Bite the Bullet*.

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 11/29, *L'Amour C'est Gai, L'Amour C'est Triste; A Very Curious Girl; Les Stances a Sophie*. 11/30, *The Mother and the Whore; Les Reveleateur*. 12/1, *St. Louis Blues; Lady Sings the Blues*. 12/2, *Suspicion; Marnie*. 12/3, *Women in Love; The Music Lovers*. 12/4, *Top Hat; The Sky's the Limit*. 12/5, *Emperor Jones; Jericho*. 12/6, *The Rainmaker; Elmer Gantry*.

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Julia*.

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Outrageous!*

Cinema III, 59th at the Plaza (752-5959). *Julia*.

Cinema Studio, Bdway & 66th (877-4040). *Why Does Herr R. Run Amok?*

Cinema Village, 22 E 12th (924-3363). 11/28, *Hamlet* (Laurence Olivier); *Romeo and Juliet* (Lawrence Harvey). 11/29, *The Man With One Black Shoe; Return of the Tall Blond Man*. 11/30, 12/1, *Paths of Glory; The Killing*. 12/2, 3, *Alice's Restaurant; Harold and Maude*. 12/4, 5, *Marriage Italian Style; Yesterday, Today, and Tomorrow*. 12/6, *Battle of Algiers; Burn!* 12/7, 8, *Idi Amin Dada; The Great Dictator*.

Columbia I, 2nd Ave at 64th (832-1670). *Rose-land*.

Columbia II, 2nd Ave at 64th (832-1670). *That Obscure Object of Desire*.

Coronet, 3rd Ave nr 59th (EL 5-1663). *The Turning Point*.

Criterion, Bdway at 45th (JU2-1796). *Semi-Tough*.

D.W. Griffith, 59th St E of 2nd Ave (759-4630). From 11/29, to be announced.

Eastside, 3rd Ave at 55th (755-3020). *Heroes*.

8th St Cinema, 52 W 8th (674-6515). Thru 11/29, *Catch 22; M*A*S*H*. 11/30-12/6, to be announced.

86th St E, 3rd Ave at 86th (249-1144). *Heroes*.

Embassy 46th, 46th at Bdway (757-2408). *Oh, God*. **Embassy 72nd**, at Bdway (SC 4-6745). *One Sings, the Other Doesn't*.

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose*.

Festival, 57th nr 6th (757-2715). *1900*.

Fine Arts, 58th nr Lexington (PL 5-6030). *The Lace-maker*.

Forum, Bdway & 47th (757-8320). *A Piece of the Action*.

Gramercy, 23rd St nr Lexington (GR 5-1660). *One Sings, The Other Doesn't*.

Greenwich, 12th at Greenwich (WA 9-3350). *Another Man, Another Chance*.

Guild, 33 W 50th (PL7-2406). *Summerdog*.

Little Carnegie, 57th St nr 7th (246-5123). *The Turning Point*.

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars*.

Loews Ciné, 3rd nr 86th (427-1332). *Which Way Is Up?*

Loews Orpheum, 86th, 3rd (AT 9-4607). Thru 11/29, *Star Wars*. From 11/30, *Looking for Mr. Goodbar*.

Loews State I, Broadway at 45th (582-5070). *Looking for Mr. Goodbar*.

Loews State II, Broadway at 45th. *Which Way Is Up?*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). Thru 11/29, *Looking for Mr. Goodbar*. From 11/30, *The Goodbye Girl*.

Loews Triplex, Bdway at 83rd (877-3190). I. *Another Man, Another Chance*. II. *Bobby Deerfield*. III. Thru 12/6, *A Piece of the Action*. From 12/7, to be announced.

Murray Hill, 34th St nr 3rd Ave (685-7652). *Star Wars*.

Museum of Modern Art, 11 W 53rd (956-7070). 11/29, noon, *Universal Jazz Shorts*; 2:30, *Fahrmann Maria*; 6 p.m. *What's Happening?* 12/1, 2:30, *Tammy and the Bachelor*; 6 p.m. *Pillow Talk*; 8:30, *Operation Petticoat*. 12/2, 2:30 *Portrait in Black*; 6 p.m. *Fahrmann Maria*. 12/3, noon, *It Came from Outer Space*; 2:30, *Run of the Arrow*; 5 p.m. *Touch of Evil*. 12/4, noon, *The Cimarron Kid*; 2:30, *Charade*; 5 p.m. Short subject; *Captain Blood*. 12/5, *The Art of the Potter*; 2:30, *Spartacus*; Secret Ways. 12/6, noon, *The Art of the Potter*; 2:30, *Last Year at Marienbad*; 6 p.m. *What's Happening?*

National, Bdway at 43rd (869-0950). *Valentino*.

New Yorker, Bdway nr 88th (TR 4-9189). *Small Change; Fellini Amarcord*.

Olympia, Bdway at 107th (865-8128). Thru 11/29, *Oh God*; the *Prisoner of Second Avenue*. From 11/30, *American Tickler*; *Tunnelvision*.

Paramount, 2 Gulf & Western Plaza (247-5070). *Short Eyes*.

Paris, 4 W 58th (MU 8-2013). *The Man Who Loved Women*.

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 11/29, *The Spy Who Loved Me*. From 11/30, *Oh God*.

Plaza, 58th St, E of Madison (EL 5-3320). *Iphigenia*.

Quad, four cinemas at 34 W 13th (255-8800). (Last-minute switches especially frequent here; phone ahead.) I. Thru 11/29, *Aguirre, Wrath of God*. From 11/30, *American Tickler*; *Tunnelvision*. II. *Pardon Mon Affaire; La Grande Bourgeoisie*. III. *I Never Promised You a Rose Garden; The Story of Adele H*. IV. Thru 11/29, *The American Friend*. From 11/30, *Saló*.

Radio City Music Hall, 6th Ave betw 50th & 51st (246-4600). *Pete's Dragon*.

Regency, Bdway at 67th (724-3700). Thru 11/29, *The Corn Is Green; Hollywood Canteen*. 11/30-12/3, *Whatever Happened to Baby Jane?*; *Sadie McKee*. 12/4-6, *Naughty Marietta*; *Rose Marie*. 12/7-10, *Maytime*; *Merry Widow*.

Renoir, 100 Seventh Ave So (873-8702). Thru 11/30, *The Confessions of Amans*. 12/1-6, *The Cinema According to Bertolucci*; *Arthur and Lillie*.

RKO Cinerama I, Broadway at 47th (975-8366). *The Mack*.

RKO Cinerama II, Broadway at 47th (975-8366). *Another Man, Another Chance*.

RKO 86th I, at Lexington (AT 9-8900). I. *The Mack*.

RKO 86th II, at Lexington (AT 9-8900). Thru 11/29, *Handle With Care*. From 11/30, *American Tickler*; *Tunnelvision*.

St. Marks Cinema, 2nd Ave at 8th (533-9292). Thru 11/29, *The Spy Who Loved Me*; *Family Plot*.

72nd St East, nr 1st Ave (BU 8-9304). *Oh God*.

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Mr. Klein*.

Sutton, 57th nr 3rd Ave (PL 9-1411). *Short Eyes*. **Thalia**, 250 W 95th (222-3370). 11/29, *La Bete Humaine; Boudou Saved from Drowning*. 11/30-12/1, *Svengali; True Confessions*. 12/2, 3, *Citizen Kane*; *The Magnificent Ambersons*. 12/4-6, *Le Plaisir*; *The Earrings of Mme. D...* 12/7, 8, *You Only Live Once; House by the River*.

Theatre St. Marks, 80 St Marks Pl (254-7400). 11/29, *It's a Wonderful Life; Remember the Night*. 11/30, *A House Divided; The Heiress*. 12/1, *Ladies of the Big House; Devil and the Deep*. 12/2, 3, *The Lady Vanishes; The 39 Steps*. 12/4, *Charming Sinners; Man of the World*. 12/5, *By Candlelight; Wives Under Suspicion*. 12/6, *One Night of Love; The King Steps Out*. 12/7, *Holiday; Theodora Goes Wild*.

34th St East, nr 2nd Ave (683-0255). Thru 11/29, *Bobby Deerfield*. From 11/30, *Looking for Mr. Goodbar*.

Trans-Lux East, 3rd at 58th (PL 9-2262). *Equus*.

Trans-Lux 85th, at Madison (BU 8-3180). *Another Man, Another Chance*.

UA East, 1st Ave at 85th (249-5100). *A Piece of the Action*.

Victoria, Bdway at 46th (354-5636). *Thunder and Lightning*.

Waverly, 6th Ave at 3rd (WA 9-8037). *Handle With Care*.

Whitney Museum of American Art, 945 Madison at 75th (794-0600). Thru 11/30, *Barry Gerson (Para-Cinema Sculptures)*. 12/3-11, *The Health and Safety Game: Fictions Based on Fact*. (Fred Lonider).

Ziegfeld, 141 W 54th (765-7600). *Close Encounters of the Third Kind*.

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, November 29

Chapter Two—Judd Hirsch, Anita Gillette, Ann Wedgeworth, and Cliff Gorman in a new romantic comedy by Neil Simon about a recently widowed writer entering into a new love relationship. Directed by Herbert Ross. Previews start tonight prior to a 12/4 opening. Imperial, 249 W 45th (CO 5-2412).

JOANIE GIRL



Lynn Redgrave has the title role in George Bernard Shaw's **Saint Joan**, which is directed by John Clark, and has in the cast Tom Aldredge, Joseph Bova, Philip Bosco, Robert LuPone. Previewing now prior to a December 15th opening, at the Circle in the Square 1633 Broadway (581-0720).

CURRENT

The Act—Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Majestic, 247 W 44th (246-0730).

An Almost Perfect Person—A play about a widowed woman lawyer (Colleen Dewhurst), narrowly defeated in the race for Congress, who finds solace in consecutive flings with her campaign manager and treasurer. Directed by Zoe Caldwell. Essentially a TV play with perhaps a touch of extra sex. Belasco, 111 W 44th (JU 6-7950).

Annie—*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, Andrea McArdle's gleam in the title role, and a seven-year-old bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Alvin, 250 W 52nd (PL 7-8646).

A Chorus Line—Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W 44 (246-5900).

Dracula—Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Martin Beck Theater, 302 W 45th (246-6363).

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf—Seven spellbinding young women intone the words of Ntozake Shange,

lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Sat at 8; mat. Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

Gemini—Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon-Sat at 8; Mat. Wed & Sat at 2. Little Theater, 240 W 44th (221-6425).

The Gin Game—A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols, and acted to individual and joint near-perfection by Hume Cronyn and Jessica Tandy. John Golden, 252 W 45th (246-6740).

Golda—William Gibson has written a cheap, and oversimplified version of the life of Golda Meir. Shoddy direction, sets, and lighting, with, for the most part, indifferent-to-bad actors. The exception is Anne Bancroft, who, through sheer talent, never lets a two-note part grate on us. Gibson has tried to combine the unstageable business of warfare with scenes from the very discreet Mrs. Meir's life—and because the public events dwarf the private, *Golda* remains shadowy and stereotypical. Morosco, 217 W 45 (246-6230).

Grease—Broadway's senior musical, about highschool shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife—Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2. Ethel Barrymore, 243 W 47th (246-0390).

Jesus Christ Superstar—Revival of the opera by Andrew Webber and Tim Rice. Directed by William Gray who plays the title role. Longacre, 220 W 48th (246-5639).

The King and I—The Rodgers-Hammerstein classic of 1951, in a fuzzy, slovenly revival with Yul Brynner repeating his stint as the King, Constance Towers as the "I" and a gaggle of oriental-looking moppets. Tues thru Sat at 8; Mats Sat & Wed at 2; Sun at 3. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show—A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mat. Sat & Wed at 2 p.m. On Sun 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Man of La Mancha—What we have here is the unparalleled impudence of Dale Wasserman's book, the tuneless tunes of Mitch Leigh, and the rather tasteless dances of the late Jack Cole. Despite the virtues of the beautiful Emily Yancy, who can act and dance, and one or two others, this play is an equal insult to Cervantes, the American musical theater, and humanity. Palace, 1564 Broadway (PL 7-2626).

Miss Margarida's Way—Estelle Parsons has moved from off-Broadway to play her solo role as a demented schoolteacher. The audience is her classroom. Ambassador, 219 W 49th (CO 5-1855).

Oh! Calcutta!—Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Sheppard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

Same Time, Next Year—Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Don Murray. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430).

The Shadow Box—Michael Cristofer's haunting play, which won a 1977 Pulitzer prize and a best-play Tony Award, is set among terminal patients in a California hospital, and poses some daring questions about hopelessness and self-delusion. An altogether moving work, it even manages to be funny when circumstances permit. Gordon Davidson's direction of a superb nine-member cast approaches perfection; a superior evening all told. Lunt-Fontanne, 205 W 46th (JU 6-5555).

Side by Side with Sondheim—Hermione Gingold, Nancy Dussault, Larry Kert, and Georgia Brown offer a generous sampling of songs for which Stephen Sondheim wrote words, music, or both. Mon thru Sat at 8 p.m. Mat. Wed and Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Sly Fox—Ben Jonson's *Volpone* updated to 19th-century San Francisco, with new gags stuck onto the original Jacobean plot-structure. Robert Preston, minus 76 trombones, plays the arch conniver. Tues thru Sat at 8; mat. Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (CI 6-6699).

The Wiz—Oz in blackface, Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

Your Arms Too Short To Box With God—The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Wed thru Sat at 8; mat. Wed, Sat & Sun at 2, Sun at 5. Eugene O'Neill, 230 W 49th (246-0220).

OFF AND OFF-OFF BROADWAY

CURRENT

About Iris Berman—A new play by Arnold Rabin describing a young woman's struggle for personal independence, starring Joan Turestzky. Fri and Sat at 8:30; Sun at 8 thru 12/18. \$2.50. Henry Street Settlement, 466 Grand St (766-9334).

Adonis—Gene Lang's play, directed by Roberto Monticello. Thurs thru Sat, 12/1-17, at 8 p.m. Ansonia Hotel (Three Muses Theater), 73rd & Bdway (TR 4-1279).

STAR QUALITY



Ten-year-old **Trini Alvarado** sings and dances in *Becca*, an exploration of children's fantasies, with book, lyrics, and music by Wendy Kesselman, directed by Barbara Rosoff. 11/30-12/18, \$3 for adults, \$1.50 for kids. At the Woman's Interart Center, 549 West 52nd Street (246-6569).

Another Way To Love—Authentic and unusual fantasies, followed by a discussion at which wine is served. Thurs and Fri at 8 p.m. \$5. Project Cabaret, 127 Grand St (966-0322).

Arms and the Man—George Bernard Shaw's comedy, 12/1-18. \$2.50. Thurs thru Sat at 8; Sun at 3 p.m. Meat and Potatoes Co., 58 W 39th (391-2346).

Beautiful Senoritas—A play by Dolores Prida, directed by Gloria Zelaya, presenting a tongue-in-cheek look at Latin women stereotypes. Fri thru Sun, thru 12/18. \$3. Duo (basement), 10 Bleecker St (777-8913).

The Beggar's Opera—John Gay's work, 11/29, 30, 12/1, 2, 3 at 8 p.m. Wed mat, 11:30 at 2 p.m. \$2. Generoso Pope Auditorium, 113 W 60th (956-4774).

Beyond the Horizon—Eugene O'Neill's play presented by An Claidheamh Suluis. Fri & Sat at 8; Sun at 3. \$3. thru 12/4. The Irish Arts Center, 553 W 51st (757-3318).

Bon Voyage—A new musical play based on *Le Voyage de M. Perrichon*; book and lyrics by Edward Mabley; music by Jacques Offenbach. 12/2-4 at 8 p.m. Sun 12/4, at 3 p.m. \$3. Parish Hall Theater, 2 E 90th (289-3402).

The Cat's Pajamas—Ralph Carideo's play, directed by Bob Kazmayer. Thurs thru Sun at 7:30; Sun at 3 p.m. \$3. Nameless Theater, 125 W 22nd (777-1906).

The Club—It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a gaggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

Come on Strong—A play by Garson Kanin, directed by David Graubert, starring Ingrid Boulting and Paul Garcia. Thurs, Fri, Sun at 8; Sat at 7:30 & 10:30

p.m. Thru 12/18. Greenwich Mews, 141 W 13th (243-6800).

CSC Repertory—Ibsen's *Rosmerholm*; A *Midsummer Night's Dream*, and *Sgt. Musgrave's Dance*. CSC Repertory, 136 E 13th St (677-4210).

Dancing in New York City—Julius Landau's new English-speaking play dealing with middle-aged bachelors and the women they meet at singles dances. Directed by Ran-Avni—Thurs and Sat at 8 p.m. Sun at 2:30 p.m. 12/1-25. \$3. Jewish Repertory Theater, 344 W 14th St (674-7200).

DID YOU HEAR THE ONE ABOUT...



Ben Slack and William LeMassena in George Sibbald's *The Dodge Boys*, directed by Craig Anderson, and taking place in a Dodge salesroom in the mid-west. Wed thru Sun at 8 p.m., Sun mat at 3 p.m. \$4. Thru December 18. Hudson Guild Theater, 441 W 26th (760-9847).

Double Bill—Brecht's *The Exception and the Rule*, and *The Unseemly Old Lady*. Fri & Sat at 8 p.m. Sun at 3 & 8 p.m. Thru 12/11. \$2.50. Brecht Auditorium, 186 W 4th St (989-6493).

The Dragon—Play, directed by Janet Jenkins. 12/2, 3, 4, 5, at 8 p.m. 12/4, at 5 p.m. NYU School of the Arts, Third Floor, 111 Second Ave (598-2404).

Drama Committee Repertory—Stephen Crane's *Blue Hotel*. Chekhov's *Ward Six*. Wilde's *An Ideal Husband*.

band. Conrad's *Heart of Darkness*. All shows \$3. Phone for dates. 17 W 20th St (929-8377).

Esther—A play by C.K. Mack about Esther, the Jewish queen of Persia; directed by Joel Zwick. With Dianne Wiest; Charles Turner. Tues thru Sat at 8; Mat Sat & Sun 3 p.m.; Sun at 7 p.m. Promenade, Bldway & 76th (799-7690).

Eulogy of a Small Town Thief—A new play by Miguel (Short Eyes) Pinero about the urban underworld and the dream of a petty criminal to overcome his hostile environment; directed by Jack Gelber. Thru 12/4. Ensemble Studio Theater (247-4982).

The Fantasticks—Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

Fixed—Musical examining the faces and facades of the clientele of a beauty parlor. By Robert Riley, Howard Fenton, Gene Bone and Langston Hughes, directed by George Faison. 11/29, 30, 12/1-5, 7-12, 14-19, 21, 22, at 8 p.m. with Sun mats at 2 p.m. 12/4, 11, 18. \$5. Riverside Church, 120th St & Riverside Drive (864-2929).

Happy Hunting—The 1965 musical by Lindsay and Crouse, and Karr and Dubey. Wed thru Sat at 8; Sun at 3 p.m. \$6. 11/30-12/18. Encompass Theater, 168 W 48th (JU 6-3700).

Hecuba—Euripedes's play, directed by Ketti Melonas. Thurs thru Sun at 8 p.m. thru 12/4. Theater of the Open Eye, 316 E 88th (534-6909).

In Celebration—David Storey's play. 12/2-5, 9-12, at 7:30. \$2.50. Sutton Theater, 330 E 56th (929-2869).

The Incognita—A play by Steven Braunstein, directed by Frank Cento, with Michael Parva, Susan C. Lloyd, and Charles Michael Wright. 11/30, 12/1, 2, at 8 p.m. National Arts Club, 15 Gramercy Park So (GR 5-3424).

Jean Cocteau Repertory—12/2, 3, at 7:30. *The Cocktail Party*. 12/3, at 10:30. *A New Way To Pay*; 12/4, at 3 p.m. *Hamlet*. Bouwerie Lane Theater, 330 Bowery (677-0060).

OUR GRAND FINALE FOR 1977



Christmas Warehouse Sale



DATES: December 1st–December 18th
Every Day Including Sat. & Sun.

TIME: 10:00 a.m. to 7:00 p.m.
PLACE: 36 W. 25th St. 4th floor
PHONE: (212) 243-0632

Clearance Sale on Balance of Crystal and Chinaware from our Warehouse Inventory—50% to 60% Off

Limoges Decorated Shell	originally \$ 14.00	now \$ 5.00
French Crystal Animals	originally 30.00-45.00	now 10.00-15.00
Decorated German Coaster (Set of 6)	originally 26.00	now 8.00
Decorated German Porcelain Compote	originally 28.00	now 10.00
German Decorated Cobalt Coaster Set	originally 90.00	now 30.00
German Crystal Bowl	originally 18.00	now 5.00
German Crystal Cake Plate	originally 28.00	now 8.00
German Crystal Serving Tray	originally 28.00	now 10.00
German Crystal Ashtray	originally 86.00	now 25.00
German Hand Cut Crystal Decanter	originally 98.00	now 35.00
French Limoges Vase	originally 98.00	now 25.00
Cut Crystal Bud Vase	originally 28.00	now 10.00
Hand Cut Czechoslovakian Crystal on the Rocks Glass (6 piece set)	originally 180.00	now 75.00
Cut Crystal Vase Collector's Pieces	originally 240.00	now 80.00

Hand Cut Czechoslovakian Crystal Footed Vase	originally \$174.00	now \$ 70.00
German Cobalt After Dinner Cup and Saucer	half price	
Hand Cut Czechoslovakian Crystal Footed Vase	originally 170.00	now 50.00
French Crystal and Bronze Lamps	half price	
French Champagne Buckets	originally 300.00	now 90.00
Hand Cut Bar Glass	half price	
Clichy Christmas Tree Extra Large	originally 400.00	now 100.00
German China Bowl	originally 18.00	now 5.00
Czechoslovakian Crystal Santa Claus	originally 48.00	now 20.00
Geman Cobalt Vase	half price	
German Crystal and Bronze Ashtray	originally 14.00	now 4.00
French Limoges White Bisque Box	originally 72.00	now 30.00
German Crystal Bells	originally 32.00	now 10.00
French Oven to Table Cookware	half price	
German Quiche Dishes	originally 14.00-22.00	now 6.00-9.00

The Laboratory—A new comedy by June Daniels, directed by Ron Daley, dissecting hippies and other lemmings of our times. Fri thru Mon at 8; Sun mat at 3; Thru 12/5. The Cubiculo, 414 W 51st (266-2138).

Lady Windemere's Fan—Oscar Wilde's drawing-room comedy directed by Andres Castro. Fri, Sat & Sun, at 8 p.m. Thru 12/18. \$3. West Side Repertory, 252 W 81st (666-3521).

A Life in the Theater—David Mamet is our current most-promising playwright. In this series of vignettes, showing us an older, proudly declining actor and a young and ambitiously climbing one in their on- and off-stage relationships, he gives away the show by the fact that every scene is a duologue. We keep waiting for a little verbal football, something more team-oriented and teeming with life. With Ellis Rabb and Peter Evans; directed by Gerald Gutierrez. Theater de Lys, 121 Christopher St (WA 4-8782).

The Maids—Jean Genet's play of the real, unreal, and artificial. Thurs thru Sun at 8:30 p.m. 12/1-18. \$2.50. Little Theater, 5 W 30th (564-0692).

A Man and His Woman—Craig (*Outrageous!*) Russell stars in an evening of theater, music, and humor. Tues thru Thurs at 8 p.m. Fri & Sat at 7:30 & 10:30 p.m. Theater East, 211 E 60th (355-7025).

The Misanthrope—A musical version of the Moliere comedy, with English verse translation by Richard Wilbur, and music by Margaret Pine; Directed by Leonardo Shapiro. Public/Anspacher Theater, 425 Lafayette St (677-6350).

Naked—Luigi Pirandello's play, starring Fran Brill, directed by Gene Feist. Tues thru Sat at 8; Wed, Sat & Sun at 2. Thru 12/18. Roundabout Stage Two, 307 W 26th (924-7160).

Never Waste a Virgin—Andrea Balis and The Cutting Edge premiere their new work. Thurs thru Sun at 8 p.m. From 12/1. \$5. Wonder Horse, 84 E 4th St (533-1250).

Nightsong—Ron Eliran stars in an evening of his own music—folk, folk rock, and contemporary—with Holly T. Lipton, Joy Kohner, Dian Sorel, and a 5-piece back-up group. Tues thru Sat at 8; Sun at 5 & 7:30. Village Gate, 160 Bleecker (473-7270).

The Offering—The Negro Ensemble Company launches its eleventh season with a play by Gus Edwards. Tues thru Fri at 8; Sat at 3:30 & 8:30 and Sun at 2:30 & 7 p.m. From 12/1. St. Marks Playhouse, 133 Second Avenue (OR 4-3530).

Once Upon a Time—A Yiddish musical production with original folk melodies, about the shtetl of long ago. Thru 12/11. English narration. \$10, \$8, \$6. Norman Thomas Theater, 33rd St & Park Ave (889-6800).

The Oresteia—Renaissance Theater Company's version of the Aeschylus play. Thurs thru Sat at 7:30; Sun at 3 p.m. 12/1-4, New York Ensemble Theater, 62 E 4th St (477-4120).

The Passing Game—A play by Steve Tesich about a basketball game one on one. Directed by Peter Yates; with William Atherton. American Place Theater, 111 W 46th (246-3730).

The Passion of Dracula—A totally new version of the Count's adventures by Bob Hall and David Richmond. Christopher Bernau plays the toothy one. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

Playwrights Horizons—Three plays in repertory. Sam Shepard's *Angel City*; Len Jenkin's *Gogol*, and Lanie Robertson's *Back County Crimes*. \$3. 416 W 42nd (LO 4-1235).

Repertory Theater—Jean Paul Sartre's *No Exit*, Fri & Sat at 7:30. Chekov's *A Marriage Proposal* and *The Boor*, Sun at 7:30. Both directed by Rose Lynch. Royal Playhouse, 219 Second Ave (GR 5-9647).

Rosmersholm—Henrik Ibsen's play, directed by Daniel Lliteras. Thurs thru Sun at 7:30. 12/1-18. \$3. New York Theater Ensemble, 62 E 4th St (477-4120).

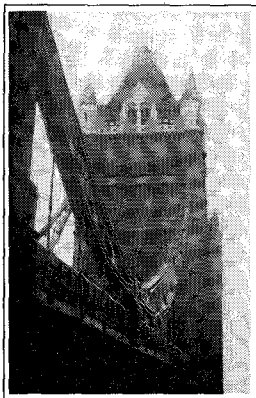
Royal Repertory—Jean Paul Sartre's *No Exit*, Fridays & Saturdays at 7:30; Chekhov's *The Boor* and *A Marriage Proposal*, every Sunday at 7:30. \$3. Royal Playhouse, 219 Second Ave (GR 5-9647).

Soho Repertory—12/2 at 8:30; 12/3 at 7:30; 12/4 at 4:30, *The Play's the Thing*. 12/3 at 10:30; 12/4 at 4:30, *Mister T*. Soho Theater, 19 Mercer St (925-2588).



Chivas Regal • 12 Years Old Worldwide • Blended Scotch Whisky • 86 Proof.
General Wine & Spirits Co., N.Y.

SEASON
77-78
GOOD
FOR ALL
PERFORMANCES



LONDON THEATRE

"BEST LONDON
THEATRE
SEASON EVER"

ON STAGE, PLEASE. IT'S AIR-INDIA'S LONDON THEATRE TOUR TIME.

Air-India—once again—is offering one and two week tours that feature excellent hotels with private baths, continental breakfasts every morning, discounts on shopping and eating and touring, memberships in casinos and discotheques. Plus an Avis car for 3 days (you only pay the mileage and gas).

You get four theatre tickets. 3 to any shows you wish to see, except for Royal Shakespeare, opera and ballet. The 4th ticket is to a performance at the new National Theatre and it includes a guided tour of this showplace.

All this (based on GIT economy roundtrip fare from New York with two persons sharing hotel and car, tickets must be purchased 15 days in advance) costs \$480 per person for the one week tour.

See your travel agent.
It's show time, everybody.

AIR-INDIA TO LONDON

400 Park Avenue, New York, N.Y. 10022
Toll-free numbers: Continental U.S. 800-223-7776
New York State: 800-442-8115
in New York City 212-751-6200

Spanish Theater Repertory: *Te Juro Juana, Que Tengo Ganas*, by Emilio Carballido; *La Celestina*, by de Rojas; *La Dama Duende*, by Calderon; *El Censo*, by Carballido; *Los Habladores*, by Cervantes; *La Difunta*, by Unamuno. All plays in rotating repertory. Gramercy Arts Theater, 138 E 27th. For dates call 889-2850.

The Streets of Gold—Musical play presented by Ballet Concepts and the Workmen's Circle, by Marvin Gordon and Ted Simons. 12/1-11, Thurs thru Sat at 7:30; Sun at 3 p.m. \$7. Manhattan Center, 311 W 34th (BR 9-7740).

El Super—Written and directed by Ivan Acosta, this tragic-comedy is presented in Spanish. Fri & Sat at 8 p.m. Sun at 6 p.m., thru January, 1978. \$4. Cuban Cultural Center, 601 W 51st (586-8564).

A Taste of Honey—Shelagh Delaney's modern classic about an English girl's emergence into womanhood. Fri at 8; Sat at 7:30 & 10:30; Sun at 3 & 7:30. Thru 12/11. \$2.50. Stagelights, 218 W 48th (244-4270).

13th St Theater Repertory—Israel Horovitz's *Line and Shooting Gallery*, Fri & Sat at 7:30; Sun at 5:30. Richard Hall's *Love Match*, Mon at 10 p.m. Tues & Thurs at 7:30. George Xirimisa's *Pogey Bait*, Thurs thru Sat at 10; Sun at 8. David Rappoport's *The Styx Border*, Mon at 7:30. Alan L. Reed's *Aftermath of an Eagle*, Tues at 10. Tom Millot's *Three by Two*, Wed at 7:30. Sklaroff & Magesis's *Swamp Fox*, Fri & Sat at midnight. 50 W 13th (924-9785).

Thornton Wilder Double Bill—*The Happy Journey to Trenton and Camden*, and *The Long Christmas Dinner*, directed by Terry Walker. Thru 12/12, Fri & Sat at 8 p.m. Sun at 4:30 p.m. Mon at 7:30 p.m. \$3. (Mon nights at \$1.90). Good Shepherd-Faith Church, 152 W 66th (799-6954).

Thunderstorm—August Strindberg's play, directed by David Willinger. Wed and Fri at 8 p.m. Sat at 7 & 10 p.m. 11/30-12/17. Hartley House Theater, 413 W 46th (246-9885).

Times Square—The great Leonard Melfi's play, directed by Deloss Brown. Opens 12/1, then plays Wed thru Sat, 12/2-17. The Giannini Theater, 13 E 31st (532-5577).

The Troupe Repertory—Jackie Skarvellis's *Black Mirror*; Joe Rennard's *World War-Zero*; Oscar Wilde's *The Importance of Being Earnest*; Anton Chekhov's *Three Sisters*. 12/2-25, Fri & Sat at 8; Sun at 3 p.m. \$3. Upstairs, at the Troupe, 335 W 39th (244-9699).

ONE SMALL BODY



Catherine Burns is featured in **Two Small Bodies**, a new play by Neal Bell, directed by Thomas Babe. Thursday through Sundays, at 7:30, December 1st through 17th. Tickets are \$3. Reservations at 564-1235. Playwright Horizons, 416 West 42nd Street.

Ulysses in Traction—Albert Innaurato's biting, bitter comedy about a university drama department under siege. Marshal W. Mason directed Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 p.m. 12/3-1/8/78. Circle Repertory Company, 99 Seventh Ave So (924-7100).

Uncommon Women and Others—Wendy Wasserstein's play, directed by Steven Robman, deals with five women emerging from their senior year at college. Tues thru Sun at 8; Sat & Sun at 3. Thru 12/4. Marymount Theater, 221 E 71st (730-0794).

Vanities—Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground (*The Group*, *Grease*, etc.), but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galloway, Susan Marson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Venture Theater—*Desmond* (based on Kafka's story about a former ape), and William Osborn's *Sim*, both featuring Mary Bozeman and directed by William Osborn. Ape plays Sat at 8; \$4. The other, Sat at 10:30. \$3. Theater, 230½ 8th Ave at 22nd (924-4791).

The Whale Show—Whale tales and sea chanteys based on authentic accounts, compiled and directed by Allan Albert. Thurs thru Sat at 8; Sun at 3:30. 12/1-18. The Open Space in Soho, 64 Wooster St (966-3729).

Zinnia—Woman's ultimate confrontation with reality, with Carol Mayo Jenkins and Emily Frankel, directed by John Cullum. Fri & Sat at 8; Sun at 3. Colonnades Theater, 428 Lafayette St (673-2222).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Barbizon Plaza Library—6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (CL 7-7000).

Cachaça—403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Joyce Silveira with dancing to the Helcio Milito nine-piece band, who play popular Brazilian music, every night from 10 to 4 a.m. (688-8501).

Catch a Rising Star—1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonette—890 2nd Ave. French boite with Rita Dimitri singing the songs of Piaf, Aznavour, and Jacques Brel. Dancing, Tues thru Sat. Dardanelle at the piano Mondays (PL 2-7320).

Chateau Madrid—48th St & Lex. Hilda Bracero sings, accompanied by Violines de Lima, thru 12/14. Juan Salazar and his orchestra play for a revue and dancing. Shows 9:30 & midnight Tues thru Fri, 3 shows on Saturday. Closed Monday (PL 2-8080).

Cleo's—Broadway and 63rd. Supper club opposite Lincoln Center, with Sylvia Syms opening 11/29 and performing at 9:30 & 11:30, accompanied by her own instrumental group (724-6301).

Club Ibis—151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtimes 9:30 & 12:30. Saturdays, 8:45, 11:30 & 1:30 a.m. Closed Sunday (753-3471).

Comic Strip—1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana—10 E 60th. Restaurant-discotheque with entertainment. Enterprise, a musical/vocal group appears 12/2,3. Irving Fields and his trio play nightly for dancing. Downstairs disco is open Fri & Sat. Closed Sundays (PL 5-6010).

Dangerfield's—1118 First Ave, at 61st. 11/28-12/10, comedian Jackie Mason and singer Joanie Dunn. Closed Sundays (593-1650).

Dionysos—304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Gaslight Club—124 E 56th. Based in three converted townhouses, there's dining; there's pianist Dick Haddy; there's pianist-singer George Mahoney; there's Sam Ullano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

Hippopotamus II—405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation—358 W 44. Comics and singing waitresses all night long, seven days a week; food; and total informality (765-8268).

Jimmy Weston's—131 E 54th. The Jackie Paris and Anne Marie Moss Quintet appear nightly except Sundays at 10 p.m., midnight, and 2 a.m. thru 12/3, with the Tommy Furtado Trio Tues thru Sat and the Bernie Leighton Quartet on Sun and Mon (838-8384).



CHANEL
FOR MEN
COLOGNE

Koatalls—1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

Lorelei—233 E 86th. Viennese cuisine, a large dance floor, and the Hof Brau Revue every night at 8 p.m. (722-9897).

Once Upon a Stove—325 Third Avenue. Restaurant-cum-antique shop. Cabaret '77, a 90-minute song-fest with a five-member cast, Tues thru Sat at 9, with an added 11 p.m. showing Thurs, Fri & Sat (683-0044).

L'Oubliette—2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Touches—190 Third, at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

Rainbow Grill—65th floor, 30 Rockefeller Plaza. Thru 12/3, Lana Cantrell sings, way up in the sky. Julie Budd arrives 12/5 to stay thru 12/17. Mon thru Sat, at 9:15 & 11:30 p.m. (PL 7-8970).

Rainbow Room—65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Here, for an extended engagement, Sy Oliver and his orchestra (PL 7-9090).

Reflections—40 E 58th. Attractive bi-level discotheque, open Wed, Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Roma di Notte—137 E 55th Italian cabaret with hide-away caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland—239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (CI 7-0200).

Shepherd's—Park Ave & 56th. Fame, a record & disco sextet from Bermuda here, Mon thru Sat, thru 12/10. Continuous disco dancing. (421-0900).

Starship Discovery #1—350 W 42nd, betw 8th & 9th. Futuristic discotheque in a three-floor entertainment complex. 9 p.m. to 7 a.m. Wed thru Sun (695-1114).

THE HOTEL ROOMS

Biltmore, 43rd St & Madison (678-7000). **Under the Clock**: The Phillips Brothers, Al on piano and organ and Perry, the drummer, Mon thru Fri, 8 p.m. thru 1 a.m. **The Guard Room**: pianist Theresa Kelly, 6 p.m. to 11 p.m. Mon thru Fri.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe**: Bobby Short plays Tuesday thru Saturday from 9:45 p.m. **Bemelmans Bar**: Marian McPartland plays Monday thru Saturday from 9:30 p.m.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe**: Bucky Pizzarelli, who, plays a seven string guitar and needs no accompaniment, has exemplary support nonetheless in pianist Tony Monte and bassist Ron Napso, Tues thru Sat, 8:30 to 12:30. Sun & Mon, Steve Weltner, on piano.

Sheraton, 55th & 7th Ave (247-8000). **Sally's**: Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30 except Sun, Thru 12/17, Melody Stewart. **The Falstaff Room**: Pianist Yvette Souvion, 6:30 to 11:30, Mon thru Fri. And from 10 to 12:30, singer Mary Small.

Sherry Netherlands, 5th Ave at 59th St (759-9020). **Le Petit Restaurant**: Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

St. Regis-Sheraton, 5th Ave & 55th (PL 3-4500). **Ole King Cole**: Ray Hartley at the piano, from 5:30 to 9, Mon thru Fri. Dining and dancing 9 p.m. to 2 a.m. nightly except Sunday.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to when and where they're playing.

Ali's Alley—77 Greene St. 11/29-12/3, Sonny Murray and the Untouchable Factor. Ted Danels continues to lead his big band on Mondays (226-9042).

Arthur's Tavern—57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mabel Godwin at the piano Tues thru Sat, 9 to 3 a.m. (CH 2-9468).

Assembly—16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

SUPPER CLUB STAR



Portia Nelson stars at the **Ballroom**, 458 West Broadway, thru December 3rd. Your parents will remember her with pleasure from the period cabarets (Blue Angel, Bon Soir, etc.). Tuesday thru Thursday, 8:30 & 10:30; Friday and Saturday at 9:30 & 11:30. (Singer-monologist Gamble Rogers here from 12/6.) Phone 473-9367 for reservations.

Bar None—167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a permanent residency in this restaurant (684-3223).

Beefsteak Charlie's—12th St & Fifth. 11/30-12/3, Teruo Nakamura and the Rising Sun. 12/7-10, the Jane Lawson Quartet. At 9 p.m. Wed, Thurs. 10 p.m. Fri & Sat. (675-4720).

Bondini's—62 W 9th. A Mediterranean dining grotto, with singer-guitarist-stroller Vittorio Impiglià who serenades in five languages, from 7 p.m. on (777-0670).

Christy's Skylite Gardens—64 W 11th. Charming restaurant filled with plants, and music nightly (673-5720).

The Cookery—University Pl at 8th St. Yet another unusual bill of fare: Odetta, a charter member of the New York folkie scene in the '60s, is singing a repertoire of blues with pianist Sammy Price, thru 12/28. Sundays, Rose Murphy, the big lady with the tiny voice, sings from 8 p.m. to 1 a.m. accompanied by Morris Edwards on bass (OR 4-4450).

JOY UNCONFINED



The singing pianist **Frankie Dash**, with a trio, are celebrating the holiday season at **Crawdaddy**, New York's New Orleans restaurant, 45th Street and Vanderbilt Avenue. Monday through Friday, from 6:30 until 11:30. Telephone: 889-8331. Happy Thanksgiving!

Daly's Daffodil—59th St & First. Pianist-arranger-composer Ellis Larkins plays Tues thru Sat from 9 p.m. until forever. Sundays, 7:30-10:30 p.m. Daphne Hellman, harpist, with guitarist Ed Berg & bassist Tomka (688-0018).

David Copperfield Pub—38th & Lexington. It's a Dickens's of a place, English food. Len Metcalfe plays every night but Mondays from 9 until 3 a.m. (684-8227).

David's Harp—131 W 3rd St. Singer-guitarist Shlomo Haviv has returned to this Israeli hotspot. He performs every night but Monday from 9 (982-0328).

Eddie Condon's—144 W 54th. Red Balaban and his Cats. (265-8277).

Grand Finale—210 W 70th. Thru 12/3, Morgana King sings Showtimes are at 9 p.m. and 11:45 (595-4206).

Great Aunt Fanny's—340 W 46th. A cozy, reasonable theater-district restaurant, with singer-pianist Gladys Easter entertaining Wed thru Sat, from 9:30 Tuesdays, Fay Reed entertains (765-7374).

Greenstreets—566 Seventh Avenue. A Times Square area restaurant with continuous jazz from 9 to 1 a.m. Thurs thru Sat. (354-0239).

Gregory's—First Ave at 63rd. Mon & Tues, Al Haig, a tough-minded tender-touch lyric pianist, who swings like an April breeze, is at the center of a trio that includes the fleet master bop guitarist, Chuck Wayne, and an iron-toned basist, Jamil Nasser. 10 p.m. to 3 a.m. Wed thru Sat, 10 p.m. to 3 a.m., Hod O'Brien Trio. Mon thru Sat, 7 to 10, Gene Roland Trio (371-2220).

Jacques'—210 E 58th. Hungarian cuisine here, and composer-pianist Jorge Rios plays nightly from 5 to 9 p.m. followed by pianists Lynn Richards and Marc Marique for the late night crowd (PL 3-5513).

Jimmy Ryan's—154 W 54th. The electrifying Roy Eldridge is here, with the excellent rhythm section of Eddie Locke and Ted Sturgis, and the music is everything but complacent. Fridays, 5:30 to 8, the Stan Gold quartet. On Mondays, another crackling veteran, Max Kaminsky holds forth (664-9700).

Larson's—1160 Third Ave. Brooks Kerr, a gifted disciple of lyric stride piano, a natural singer, and a walking file cabinet of pop and jazz tunes no one else plays, is in deft command of a quartet (with reedman Russell Procope, bassist Aaron Bell and drummer Shelton Gary) Thursdays thru Sundays. On Tuesdays and Wednesdays he duets with Bell, an irristably authoritative musician with lovely touch and perfect time (744-2540).

Michael's Pub—211 E 55th. Singer Johnny Hartman headlines, with Toni Monti and Carmen Mastren joining him on the piano and guitar, in a tribute to the music of Nat King Cole, thru 12/3. From 9:15 p.m. Closed Sundays (PL 8-2272).

Monsignore II—61 E 55th. Plush place with a great chef, and strolling guitarist-singer Bravo Riccardio entertaining Mon thru Sat from 6:30 (EL 5-2070).

Oliver's—141 E 57th. English-type restaurant, with piano music from 2 p.m. thru closing. Pianist Steve Marks, Mon thru Fri thru 11 p.m. Singer-pianist Danny Deaver, Mon, Wed, Fri & Sat; singer-pianist Pat Holley on Tues & Thurs (753-9180).

O'Lunney's—915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass. (751-5470).

Onde's—160 E 48th St. A new split-level dining room with a dance floor and lounge. The Art Syms Quartet plays. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

Ponte's—39 Desbrosses St, two blocks below Canal. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

Ramayana—123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers. Fri & Sat, and music for dancing (581-1170).

Red Blazer Too—1576 Third Ave, nr 88th. Wed, the Original Traditional Jazz Band. Thurs, the Sol Yaged Quartet; Fridays, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeney—126 W 13th. Thru 12/4, singer Barbara Cook. From 12/5, Tasha Thomas. Fri & Sat, 5 to 7 p.m. the Daphne Hellman Trio (692-0900).

Storyville—41 E 58th. 11/29-12/10, trumpeter Harry "Sweets" Edison, one of the most facile and "cooking" jazz artists playing today. Monday nights, from 9 to 1, David Chesky's 15-piece band (744-1640).

Stryker's—103 W 86. Mon, Dave Matthews Big Band. Tues, Joao Palma sextet. Wed, Nightflyte (874-8754).

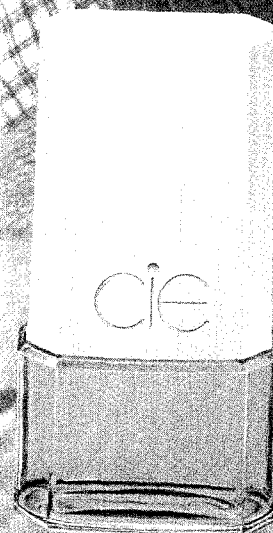
Tavern on the Green—(in Central Park—Just tell the cabbie, he'll take you)—Elm Bar: Pianist-singer Ronny Whyte performs Wednesday thru Sundays from 9 p.m. to 1 a.m. (873-3200).

Village Gate—160 Bleecker. 12/2, 3, 4, Joe Pass and the Junior Mance Trio. At the Top of the Gate, Fri & Sat from 10 p.m. touch dancing to Dick Sudhalter and the Bleecker St 5. Chamber music and brunch Sun from 1 to 4:30 p.m., and from 7 to 11 p.m. Bob January and his swing dance play for dancing and listening (GR 5-5120).

Village Vanguard—178 7th Ave So., 11/29-12/4, Bobby Hutchinson Quartet. 12/5, Thad Jones & Mel Lewis Big Band; 12/6-11, the Blue Mitchell Quintet. Showtime 10 & midnight (AL 5-4037).

CIE is soft.
CIE is playful.
CIE is unpredictable.
CIE is me.

—Candice Bergen



CIE. The beautiful new fragrance
with so many moments.

Your own special island.

We've brought a very special rum to the Mainland. And at a very palatable price. Old St. Croix. The Virgin Rum from the Virgin Islands. Light, flavorful and once enjoyed only by a fortunate few who lived on the island. Tonight, it's yours to enjoy. Welcome to the islands!



OLD ST. CROIX
LIGHT
Rum

St. Croix Light & Dark Rum, 80 Proof. © Old St. Croix Distillers and Importers, Boston, Mass., U.S.A., 1976

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

Ringling Bros. and Barnum & Bailey Circus, Nassau Coliseum; 11/30-12/1 at 11 & 8, 12/2 at 4 & 8, 12/3 at 11, 3 & 8, 12/4 at 1 & 5:30.
Soviet Georgian Dancers, Carnegie Hall, 11/30-12/3 at 8, 12/4 at 2:30 & 8.
Godspell, Westbury Music Fair; 11/29-12/2 at 8:30, 12/3 at 2 & 8:30, 12/4 at 3 & 7:30.
Beatlemania, Winter Garden Theater, 1634 Broadway (245-4878); Tues-Fri at 8, Sat at 7 & 10, Sun at 3 & 7:30.
Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.
Lou Rawls, Mark Hellinger Theater, 237 W 51st St. (239-7177); 11/29-12/2 at 8, 12/3 at 7 & 10, 12/4 at 3 & 7:30.

Concerts

Tuesday, November 29

New York Philharmonic, Avery Fisher Hall, at 7:30.
New Music, 92nd St. Y., at 8.
Columbia University Jazz Band, Wollman Auditorium, Bdwy at 115th St. at 8.
Philadelphia Orchestra, Carnegie Hall, at 8.
Dana Ragsdale, Carnegie Recital Hall, at 8.

Wednesday, November 30

Ruth Gordon, Town Hall, at 5:45.
Sergio Abreu, 92nd St. Y., at 8.
National Chorale, Avery Fisher Hall, at 8.
Leo Smit, piano, Mannes College of Music, at 8.
Stuart Sherman, magic, Whitney Museum Downtown, at 12:30.
Juilliard Student Concert, Alice Tully Hall, at 1.
Parnassus, Carnegie Recital Hall, at 8.
Vytautas Smetona, piano, Town Hall, at 8.
Guarneri Quartet, Alice Tully Hall, at 8.

Thursday, December 1

New York Philharmonic, Avery Fisher Hall, at 8:30.
Rita Bouboulidi, piano, 92nd St. Y., at 8.
Rosaylyn Tureck, Metropolitan Museum, at 8.
Guarneri Quartet, Alice Tully Hall, at 8.
Ed Bowes, The Kitchen, at 8:30.
Kathi Cerami & Bruce Schachter, Carnegie Recital Hall, at 8.

Friday, December 2

Chamber Music Society of Lincoln Center, Alice Tully Hall, at 8.
Hall & Oates, Palladium, 126 E 14th St. (249-8870), at 8.
Tarack Chamber Ensemble, BAM Lepercq Space, at 8:30.
Guarneri Quartet, Metropolitan Museum, at 8.
New York Philharmonic, Avery Fisher Hall, at 2.
Trio México, Town Hall, at 8.
Leo Smit & Martha Herr Hanneman, Cooper Union Third Ave. at 7th St. (254-6300), at 8.
Nancy Holt, The Kitchen, at 8:30.
Rebecca Penneys, Jack Kahn Pianos, 158 W 55th St. (265-1489), at 8.
Concert Social, Marymount Manhattan College, 221 E 71st St. (749-5464), at 8:30.
Tony Gallant, Town Hall, at 8.
Will Spoor & Jacqueline Rouard, mime, French Institute, 22 E 60th St. (349-4251), at 8.

Saturday, December 3

New York Philharmonic, Avery Fisher Hall, at 8:30.
Nancy Holt, The Kitchen, at 8:30.
Waverly Consort, Metropolitan Museum, at 8.
Hall & Oates, Palladium, at 8.
Chamber Music, BAM Lepercq Space, at 8:30.
Gerhardt Oppitz, Alice Tully Hall, at 8.
Joseph Kalichstein, piano, 92nd St. Y., at 8.
Florilegium Portense, Gustavus Adolphus Church, 155 E 22nd St., at 2.
Jenneke Barton, Carnegie Recital Hall, at 5:30.

Guarneri Quartet, Washington Irving High School, 16th St. at Irving Pl. (586-4680), at 8.
Women Like Me, St. Paul's Chapel in Columbia University, Bdwy at 117th St. (857-8997), at 8:30.
Cosmopolitan Symphony Orchestra, Avery Fisher Hall, at 2:30.
Barney Lehrer, Carnegie Recital Hall, at 8:30.
Chamber Music, Third St. Music School Settlement, 235 E 11th St. (777-3240), at 2:30.
Bronx Arts Ensemble, Van Cortlandt Mansion, Van Cortlandt Park at 242nd St. (549-1899), at 12:30, 2 & 3:30.

Sunday, December 4

Balalaika Symphonic Orchestra, Town Hall, at 2:30.
Municipal Chamber Orchestra, Einstein Community Center, 177 Einstein Loop, Co-Op City (682-6567), at 2:30.
Student Recital, Carnegie Recital Hall, at 2:30.
Brooklyn College Chamber Chorus, Brooklyn College Gershwin Theater, at 3:30.
Greenwich Woodwind Trio, Grace Church, Broadway at 10th St. (799-3168), at 4.
Chamber Music Society of Lincoln Center, Alice Tully Hall, at 5.
Music of Lazar Weiner, 92nd St. Y, at 2.
Dave Sear, folk, Queens Museum, at 2.
Eric Carmen, Avery Fisher Hall, at 8:30.
Yulia Lipmanovich, Carnegie Recital Hall, at 5:45.
Benjamin Britten Memorial Concert, St. Thomas Church, Fifth Ave. at 53rd St., at 7:30.
Eastman Concert Series, Alice Tully Hall, at 8.
Music for Clarinet & Piano, The New Church, 112 E 35th St., at 4.
Allegri Consort, New-York Historical Society, at 2:30.
Bronx Arts Ensemble, Van Cortlandt Mansion, at 12:30, 2 & 3:30.
Chamber Music, BAM Lepercq Space, at 2.
Christian Teal, Carnegie Recital Hall, at 8:30.
Music of the Andes, American Museum of Natural History, at 3.

Monday, December 5

American Composers Orchestra, Alice Tully Hall, 8.
Magada Olivery & Ivan Davis, Carnegie Hall, at 8.
New York Kammermusiker, New-York Historical Society, at 3:30.
New York University Symphony Orchestra, NYU Theater, 35 W 4th St. (598-3491), at 8.
Greenwich House Orchestra, Carnegie Recital Hall, at 8.
Hunter Symphony, Hunter College Assembly Hall, Park Ave. at 69th St. (570-5736), at 8.

Tuesday, December 6

Symphony Orchestra of Brazil, Carnegie Hall, at 8.
Dong Suk Kang, Alice Tully Hall, at 8.
Ronald Thomas & David Oei, 92nd St. Y, at 8.
New York Philharmonic, Avery Fisher Hall, at 7:30.
William Hoyt, Carnegie Recital Hall, at 8.
Nieuw Nederlande Consort, Isabella Geriatric Center, 515 Audubon Ave. (787-0517), at 3.
Beverly Wolff, Town Hall, at 8.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).
Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).
Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).
City Center, 131 W 55th (246-8989).
Jazz Museum, 236 W 54th (765-2150).
The Kitchen, 484 Broome St. (925-3615).
Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).
Madison Square Garden, Seventh Ave at 33rd (563-8000).
Mannes College of Music, 157 E 74th St. (737-0700).
Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).
92nd St. Y, at Lexington Ave. (427-6000).
Radio City Music Hall, 1260 Sixth Ave. (246-4600).
Town Hall, 123 W 43rd (582-4536).
Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).



Lunch at Christy's. It's something new under the sun.

Imagine a lunch menu that offers you the warmth of sunlight, the patter of rain and the sight of falling snow. Then surrounds you with thousands of live plants and lots of beautiful people. Plus gives you a choice of over 33 entrees to satisfy any wishful craving. At affordable prices. That's the new Christy's menu. Something for all your senses. **CHRISTY'S SKYLITE GARDENS**
P.S. Brunch with us Sundays at 11:30.

64 West 11th St., N.Y. / (212) 673-5720

The Morse Code

A dot and a dash . . . With a star for accentuation . . . Lets you send your message loud and clear . . . Pavé diamonds on fourteen karat gold S chain. Designed to be worn with a watch.

Dot, \$110. Dash, \$120. And Star, \$110. (Necklaces and earrings also available.)

OCINO
(The Heart of Wall Street)

66 John Street, New York, N.Y. 10038
(212) 269-3636

All Charge Cards Accepted.
Add N.Y. sales tax where applicable.
Please include \$1.50 for mail or phone order.

PASTA

The Pasta Look.
If you like
Laserre,
Franck Olivier,
or Ted Lapidus
— then you'll
love Pasta
— sensibly **priced**
at 47.50. 100%
wool Gabardine and
Flannel. 15 colors
Lined Hand Stitched
Higher Rise
concealed pockets.
Made in Italy
Alterations
Included. All
slacks co-ordinates
with sweaters,
shirts, and
blazers
Open daily
9 am to 7 pm
Saturday
10 am to 3 pm
37 West 39th St.
NYC. Ninth Floor
(212) 221-3780

paco.....

to his friends



cologne...after shave and other things from paris

On the Plaza in New York and White Plains

BERGDORF GOODMAN

Opera

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

GRACIOUS LADY



The season premiere of *Der Rosenkavalier*, with **Gwyneth Jones** (left) as the Marschallin, is the highlight of this week's Metropolitan Opera program. The cast also includes Reri Grist, Yvonne Minton, Marius Rintzler, Neil Shicoff, and Derek Hammond-Stroud. Leopold Hager conducts; Nathaniel Merrill directs; sets and costumes by Robert O'Hearn (580-9830).

Tues, 11/29 at 8: **Peter Grimes** with Harper, Chookasian, Kraft, Vickers, Gramm. Conductor: Pritchard; director: Guthrie; designer: Moiseiwitsch. Wed, 11/30 at 8: **Rigoletto** with Cotrubas, Jones, Shicoff, MacNeil. Conductor: Levine; director: Dexter; designer: Moiseiwitsch. Thurs, 12/1 at 8: **La Traviata** with Mauti-Nunziata, Aragall, Quilico. Conductor: Weitach; director: Lunt; designer: Beaton. Fri, 12/2 at 8: **Madama Butterfly** with Scott, Love, Luchetti, Edwards. Conductor: Patane; director: Aoyama; designers: Nagasaka, Elson & Lee. Sat, 12/3 at 2: **Rigoletto** (Same cast as 11/30). Sat, 12/3 at 8: **Peter Grimes** (Same cast as 11/29). Mon, 12/5 at 8: **Der Rosenkavalier** (See box). Tues, 12/6 at 8: **La Traviata** (Same cast as 12/1).

OTHER

Amato Opera, 319 Bowery (228-8200). *Così Fan Tutte*, 12/3 at 7:30, 12/4 at 2:30.
Bel Canto Opera, 30 E 31st St. (889-6366). *L'infedeltà Delusa*, 12/3 at 7:30, 12/4 at 3.
Brooklyn Lyric Opera, Salem Auditorium, 450 67th St. (836-3653). *La Bohème*, 12/4 at 4.
Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Pirates of Penzance*, 11/30 at 2 & 8:30, 12/1-2 at 8:30, 12/3 at 4 & 8:30, 12/4 at 4.
Opera Theater, 270 W 89th St. (595-1161). *Tosca*, 12/3 at 8, 12/4 at 3.
Performing Arts Society, Hunter College, 695 Park Ave. (914-337-4034). *Pagliacci and Gaiety*, 12/4 at 7:30.
Regina Opera Theater, Regina Hall, 12th Ave, at 65th St., Bklyn (232-3555). *Tosca*, 12/2 at 8, 12/4 at 4.
Village Light Opera Group, Fashion Institute Theater, 227 W 27th St. (243-6281). *The Mikado*, 12/3 at 8, 12/4 at 2.

Dance

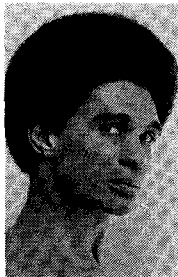
NEW YORK CITY BALLET
NEW YORK STATE THEATER

The Nutcracker: 12/1 at 6, 12/2 at 8, 12/3 at 2 & 8, 12/4 at 1 & 5, 12/6 at 6.

ALVIN AILEY AMERICAN DANCE THEATER
CITY CENTER

Wed, 11/30 at 8: *Night Creature*; *The Time Before*, *the Time After*, *After the Time Before*; *Suite Otis*; *Caravan*. Thurs, 12/1 at 8: *The Lark Ascending*; *Facets*; *Choral Dances*; *Journey*; *Night Creature*. Fri, 12/2, at 8: *Gazelle*; *Cry*; *Crossword*; *Suite Otis*. Sat, 12/3 at 2: *Blues Suite*; *The Time Before*, *the Time After*, *After the Time Before*; *Choral Dances*; *Revelations*. Sat, 12/3 at 8: *Three Black Kings*; *Hobo Sapiens*; *Gazelle*; *Caravan*. Sun, 12/4 at 2: *Suite Otis*; *Crossword*; *Coverage II*; *Revelations*. Sun, 12/4, at 7:30: *Choral Dances*; *Cry*; *Rainbow 'Round My Shoulder*; *Revelations*. Tues, 12/6 at 8: *The Lark Ascending*; *Facets*; *The Road of the Phoebe Snow*; *Journey*; *Night Creature*.

FALL SEASON



The Alvin Ailey American Dance Theater, with **Clive Thompson** (left), will present two company premieres, *Suite Otis* and *The Time Before, the Time After, After the Time Before*, during its three-week season at City Center's 55th Street Theater (November 30 thru December 18). This week's schedule is on page 30. (246-8989).

OTHER

Carol Conway Dance Co., American Theater Lab, 219 W 19th St. (924-0077); 12/1-3 at 8, 12/4 at 3 & 8.

Dancers, Roundabout Theater, 333 W 23rd St. (924-7160); 11/29-12/2 at 8, 12/3 at 2 & 8, 12/4 at 2, 12/6 at 8.

Pilobolus Dance Theater, St. James Theater, 246 W 44th St. (279-5636); Tues-Sat at 8, Sun at 3. Thru 12/11.

Paul Taylor Dance Co., BAM Opera House (636-4100); 11/29-30 at 7:30, 12/1-2 at 8, 12/3 at 2 & 8, 12/4 at 2.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.

Asterisk denotes shows of special distinction.

Art listing edited by Holly Pinto.

SOLOS

57th STREET

***Balthus**—Works from 1934 to 1977, thru 12/15. Matisse, 41 E 57th (EL 5-6269).

Yrjö Edelmann—Trompe l'oeil from Finland, thru 12/3. Heidenberg, 50 W 57th (586-3808).

Yasu Eguchi—Landscapes and composites in mixed media and watercolors, thru 12/3. Hammer, 51 E 57th (644-4400).

Monir Farman-Farmaian—Geometric abstractions in mirror mosaics, thru 12/23. Rene, 6 W 57th (765-1330).

Kathleen Ferguson—Biomorphic structures made from plaster gauze, thru 12/3. Noble, 250 W 57th (581-7060).

Novello Finotti—Human members fused with pipes, chains in bronze, thru 12/3. Jackson, 52 E 57th (PL5-6778).

***Helen Frankenthaler**—New paintings, thru 12/7. Emerich, 41 E 57th (PL2-0142).

Barbara Gerard—Womanscapes in drawings and collage, thru 12/3. Viridian, 24 W 57th (245-2882).

Dorothy Gillespie—Wall sculpture of metal and canvas, thru 12/10. Berman, 50 W 57th (757-7630).

Daniel Joshua Goldstein—Recent woodcuts, thru 12/15. Getler/Pall, 50 W 57th (581-2724).

Peter Homitzky—Paintings and drawings, thru 12/22. Alonzo, 30 W 5th. (586-2500).

Sidney Hurwitz—Etchings of industrial landscapes, thru 12/10. Sumers, 50 W 57th (541-8334).

***Jasper Johns**—Screenprints, thru 1/7. Alexander, 20 W 57th (757-3721).

***William King**—Painted ceramic and large-scale aluminum sculpture, thru 12/10. Zabriskie, 29 W 57th (832-9034).

Constantin Kluge—French scenes, thru 12/17. Findlay, 17 E 57th (HA1-5390).

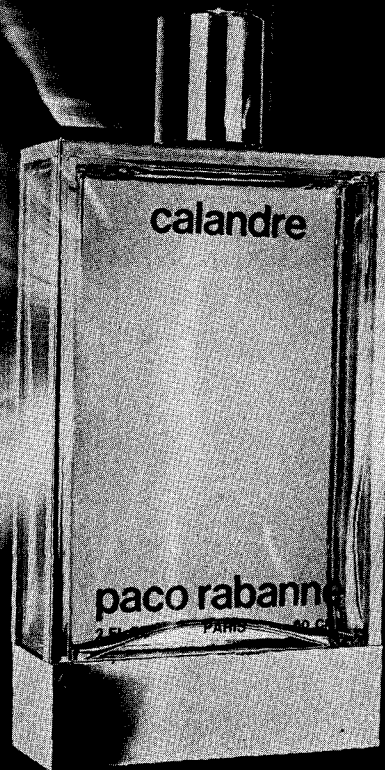
***George Kuehn**—Sculpture, thru 12/15. Sachs, 29 W 57th (421-8686).

Mon Levinson—Stretched canvas after it has been dipped and creased, thru 12/3. Esman, 29 W 57th (421-9490).

***René Magritte**—35 surrealist paintings/8 studies for the Casino at Knokke-Le Zoute, Belgium, 12/1-31. Janis, 6 W 57th (586-0110)/Metropolitan Museum of Art.

William Palmer—Landscapes, thru 12/24. Midtown, 11 E 57th (PL8-1900).

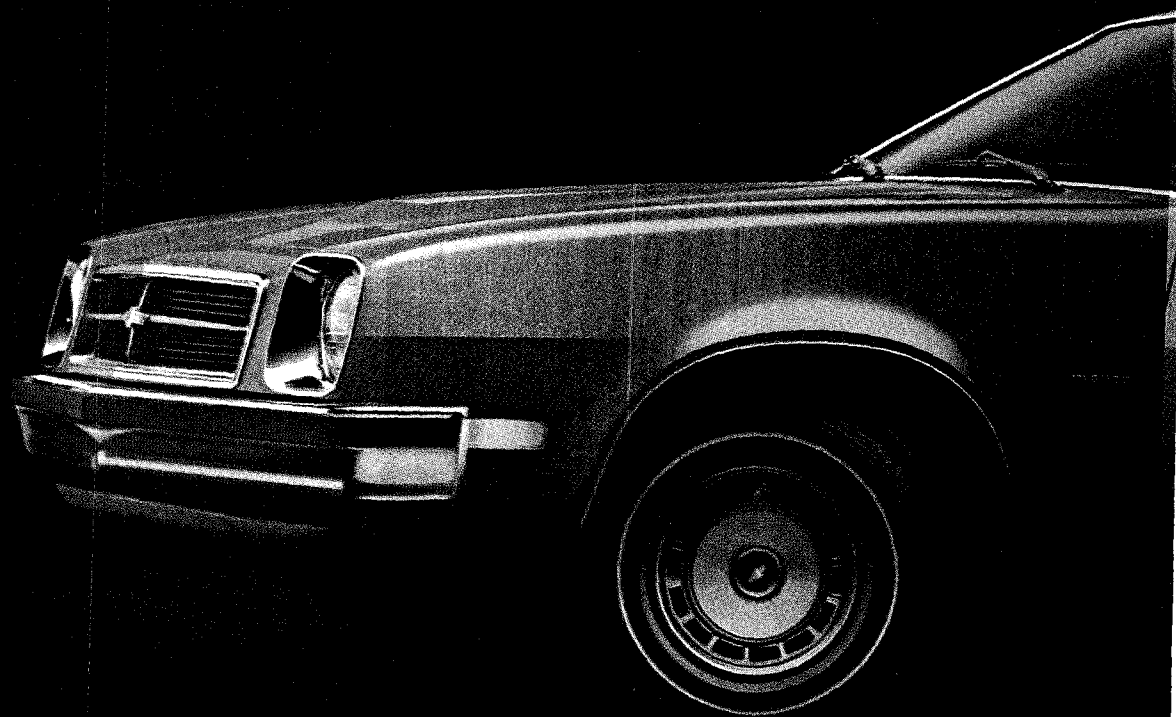
Thomas Rose—Room interiors of unglazed porcelain fragments, thru 12/10. Truman, 38 E 57th (688-3516).



possibly the most
brilliant perfume in the world

On the Plaza in New York and White Plains

**BERGDORF
GOODMAN**



CHEVY MONZA. FEWER YEN, LIRA ANY SPORTY FOREIGN

As a matter of fact, this new Chevy Monza is priced lower than all imported hatchbacks, except Honda Civic, Mazda GLC, Plymouth Arrow, and Renault LeCar.

Money can make a world of difference. Especially when it

comes time to buy a new car. Especially when you're looking for a set of wheels with some style. Like the new Chevy Monza.

Chevy Monza's a fastback hatchback that looks like a million. That attracts the eye and turns the head. When you've got

the wheel of a Monza, you've got a lot going for you.

But let's be real for a minute, now. Couldn't a Datsun 200 S? a Toyota Celica GT, or a VW Scirocco do the same? Well, maybe. But they couldn't do it for the same.



'78 Chevy Monza 2+2 Hatchback Coupe.

**MARKS, FRANCS, OR BUCKS THAN
HATCHBACK. \$3661.***

Because the Chevy Monza shown above, equipped with available sport mirrors and wheel moldings, is priced \$1,678* less than a Toyota Celica GT Liftback. \$1,138* less than a Datsun 200 SX. \$2,034* less than a VW Scirocco.

The new Chevy Monza. Quite a car. Quite a price. No matter what language you speak.

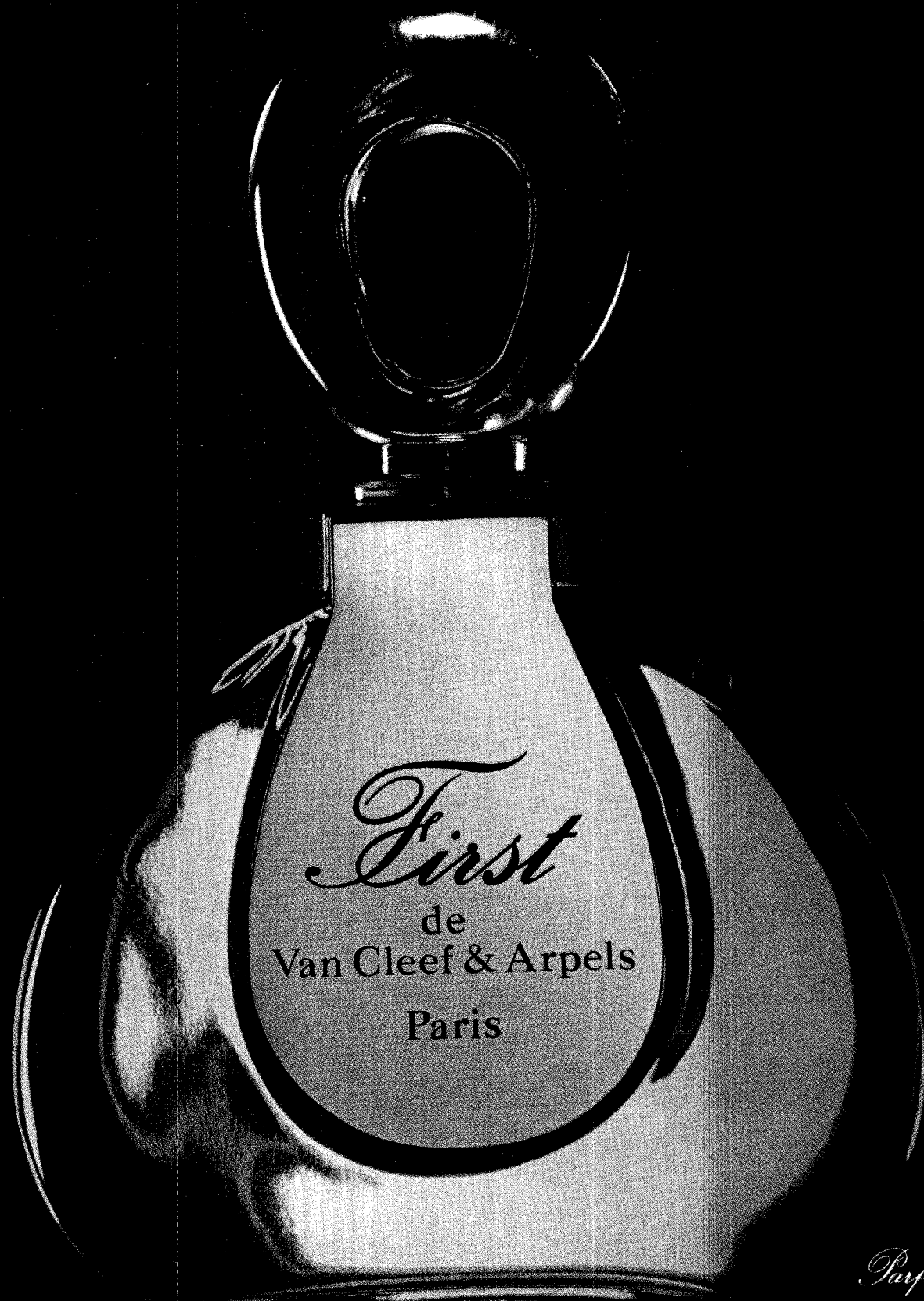
*Price and price comparisons based on manufacturers' suggested retail prices including dealer prep. Tax, license, destination charges and available

equipment extra. Prices differ in California.



**SEE WHAT'S NEW TODAY
IN A CHEVROLET.**

Until today, our signature was reserved for
only the most alluring jewels.



Parfums
Van Cleef & Arpe
Paris

9 West 57th Street, New York 10019

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Harrison Rucker—Oils, thru 12/10. Hammer, 51 E 57th (644-4400).

Stephen S'Soreff—Large drawings on canvas-backed paper, 12/6-1/3. Markel, 50 W 57th (581-1909).

Sidney Tillim—Biblical scenes in paint, thru 12/8. deNagy, 29 W 57th (421-3780).

Bernardino Toppi—Frescoes on canvas, 11/30-12/31. Eric, 61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5.

William Weege—Large hand-made paper and string pieces, thru 12/3. Markel, 50 W 57th (581-1909).

John Willenbecher—New constructions, thru 12/10. Hamilton, 20 W 57th (765-5915).

Robert Wilson—Furniture, thru 12/24. Multiples, 38 E 57th (755-3520).

MADISON AVE & VICINITY

***William Accorsi**—Clocks, 12/5-15. Julie, 687 Mad Ave (688-2345).

Raymond Barbata—Facades in wall hangings, thru 12/17. Gallery 84, 1046 Mad at 80th (628-4920). Tues-Sat 12-5.

Peter Berg—An installation of objects, perception, and violation, thru 1/6. Urdang, 23 E 74th (BU8-7004).

***Robert Bidner**—Paintings and prints of imposing buildings, thru 12/3. FAR, 22 E 80th (734-7287).

Allen Blagden—Watercolors, thru 12/17. Rehn, 655 Mad Ave (PL3-4694).

Varujan Boghosian—Constructions, thru 12/10. Ekstrom, 980 Mad Ave (YU8-8857).

Ainslie Burke—Expressions of the Maine coast, thru 12/3. Kraushaar, 1055 Mad at 80th (535-9888).

Alexander Calder (1898-1976)—Aubusson tapestries, including *Les Masques*, plus lithos, thru 12/3. Brewster, 1018 Mad Ave (472-9481).

Marc Chagall—30 signed lithographic posters from 1956 to 1977, thru 12/31. Rolly-Michaux, 943 Mad Ave (535-1460).

Richard De Menocal—Recent paintings/Works by Faulconer, Mason, and Mars, thru 12/23. Bodley, 1063 Mad Ave (AG9-2155).

***David Durst**—Statements in steel, thru 12/7. Ingber, 3 E 78th (744-3158).

***Frances Cohen Gillespie**—Finely executed and arranged still lifes, thru 12/3. Schoelkopf, 825 Mad Ave (TR9-4639).

***Milton Glaser**—Posters from the last decade, thru 12/15. Poster Originals Ltd., 16 E 78th (861-0422).

J.C. Rodriguez Grodona/Daphne Sola—Oils, lithos, and engravings/The terrain and people of Peru, thru 12/3. Galerías Paco, 26 E 63rd (935-8790). Mon-Fri 12-6, Sat 12-5.

***Samuel Halpert** (1884-1930)/**Robert M. Kulicke**—Paintings/Recent pastels, 12/7-29. Davis, & Long, 746 Mad Ave (861-2811).

Whitney Hansen—Works, thru 12/30. Bartholet, 55 E 76th (BU8-4642).

Gary Kuehn—Drawings on paper with copper stencils and sculpture, thru 12/3. Cucalón, 145 E 72nd (472-8741).

John Lewis—Moonscapes in glass, 12/2-19. Contemporary Art Glass, 806 Mad Ave (879-4655).

***Roy Lichtenstein**—New paintings, thru 12/31. Blum Helman, 13 E 75th (249-5350).

***Boris Margo**—Horror landscapes and space-fantasies of the 30s and 40s, thru 1/7. Knowlton, 19 E 71st (794-9700).

E. Nachbar—Cosmic impressions, 12/1-31. Canty, 50 E 78th (794-9855).

Shigeo Okumura—Naive works, thru 12/10. Flanagan, 22 E 72nd (879-7392).

Maria-Luisa Pacheco—Mixed-media, heavy imposto abstractions on canvas, thru 12/17. Ault, 25 E 77th (861-2317).

George Price—Cartoons from *Browse at Your Own Risk*, thru 12/3. Nicholls, 1014 Mad Ave (472-0211).

Cornelis Ruhtenberg—Acrylics of the human figure in solitude, thru 12/16. Forum, 1018 Mad Ave (LE5-6080).

Charlotte Shoemaker—Wire, fiberglass and resin wall and floor pieces, thru 12/3. Touchstone, 118 E 64th (826-6111).

***Oliver Smith**—52 theatrical designs, 12/6-31. Touchstone, 118 E 64th (826-6111).

Susan Smyly—Sculpture, thru 11/30. Forum, 1018 Mad Ave (LE5-6080).

***Sandy Walker**—American landscapes, thru 12/17. Borgenicht, 1018 Mad Ave (LE5-8040).

***Jamie Wyeth**—Portraits of Carter, Nureyev, Schwarzenegger, 11/30-12/3. Kerr, 49 E 82nd (628-1340).

SoHo

Jacki Apple—An installation of audiotapes, written text, and color text, thru 12/8. 112 Workshop, 112 Greene (226-8971).

***Natalie Bieser**—Oils of grey, mauve, and white pigment built up into ridges/Gallery artists, thru 12/7. Hoffman, 429 W Bdwy (966-6676).

Fritz Bultman/Jon Schueler—Figurative drawings/Light and space in NYC, thru 12/17. Landmark, 469 Broome (966-1173).

Salvatore Del Deo—Vanitas in paint, thru 12/3. 47 Bond (475-3899). Wed-Sun 1-6.

Richard Friedberg—Geometric metal sculptures of places, thru 12/8. Milliken, 141 Prince (674-3131). by appt.

Robert Gable—Male nudes, thru 12/3. Lohman, 55 Wooster (966-7173).

Doug Johns/Giesele von Eicken—Erotic jewels and objects, 12/5-1/7. Lohman, 55 Wooster (966-7173). Tues-Sat 1-5.

Dennis Kowal/Bruce Patterson—Acrylic sculpture/Painted photos, thru 12/3. Freidus, 158 Lafayette (925-0113). Thurs-Sat 12-6, Wed til 9.

Robert Kushner—Decorative animals and patterns on fabric and paper, thru 11/30. Solomon, 392 W Bdwy (925-1900).

Eugene Leake—Large oils of the Maryland countryside, thru 12/3. Green Mountain, 135 Greene (674-2390).

***Roy Lichtenstein**—New sculptures, thru 12/17. Castelli, 420 W Bdwy (431-5160).

Katinka Mann/Bill Wiman—Space sites on 3D canvases/Texas realism, thru 12/9. Hansen, 70 Wooster (431-5904).

Mevorach—Acrylic sculpture, thru 12/23. Mirage, 132 Greene (925-7045).

Hedy O'Beil—Intimate, personal, grisaille still lifes, thru 12/1. Eno, 101 Wooster (226-5342). Tues-Sat 12-6.

Paul Pawlaczyk/Louise Stern—Precisionist works/Abstract watercolors, thru 12/15. Ward-Nasse, 131 Prince (925-6951).

***Edwin Ruda**—Dark-hued vertically layered paint, thru 12/3. Hutchinson, 138 Greene (966-3066).

***Joel Shapiro**—Cast bronze floor pieces, thru 12/7. Cooper, 155 Wooster (677-4390).

***Norma A. Shatan**—Still life on canvas and paper, thru 12/7. Prince St, 106 Prince (226-9153).

***Colin E. Smith**—Chappaquiddick windows, thru 11/30. 14 Sculptors, 75 Thompson (966-5790).

David Loeffler Smith—Small oils on paper, thru 12/7. First St, 118 Prince (226-9011). Tues-Sat 1-6.

Ted Stamm—Structural canvas pieces and architectural drawings, thru 12/23. Bromm, 90 W Bdwy (732-6196). Tues-Sat 1-6.

***Merrill Wagner**—Crayon and cloth tape on plexiglass, thru 12/17. 55 Mercer (226-8513).

OTHER

Gesner Armand—Drawings by this Haitian, thru 12/3. Carrefour, 300 W 17th (255-0387). Tues-Sat 12-6.

Pamela Berkeley—The windowsill and NYC, plus Maine landscapes, thru 12/17. Einstein, 243 E 82nd (628-8782).

Evelyn Lopez De Guzman/Erma Martin Yost—Shaped canvases, plus large line drawings on plastic/Abstract landscapes, thru 12/18. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

Richard Prince—Recent works, thru 12/17. Sragow, 43 5th Ave (929-2734).

Jose Rodriguez—Paintings, 11/30-12/30. Kromex, 1 Rockefeller Pl (489-8445). Mon-Fri 10-5.

Tony Rosenthal—A monumental steel tubing sculpture entitled *Hammarskjöld*, thru 1/31. Hammarskjöld Plaza Sculpture Garden, 866 2nd Ave (861-3115).

***George Sugarman**—New sculpture, thru 12/3. Miller, 724 5th Ave (246-1625).

Anthony Toney—Paintings, thru 11/30. New School, 66 W 12th (741-5667). Mon-Fri 10-5.

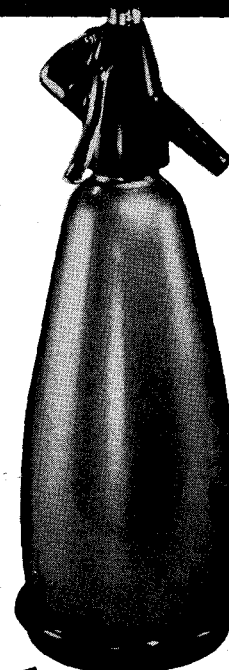
Masako Koho Yamamoto—Japanese brush abstractions, thru 12/29. Educational Alliance, 197 E Bdwy (475-4595). Mon-Fri 10-6.

GROUP SHOWS

57th STREET

Spectrum—30 W 57th (246-2525). Football works, including Thomas Hart Benton's *Forward Pass*, thru 1/21.

The Fearless One



Sodamaster makes soft drinks at home with no additives!

No more fears about saccharine, stabilizers, preservatives or extra calories! Enjoy flavored soda without fear of additives by mixing sweetener (natural sugar, honey), and concentrated fruit juice to make your own syrup. Then add tangy, bubbly seltzer from your Sodamaster® syphon...and serve up healthful treats day after day. For a real thirst quencher, drink it straight...carbonated water has been enjoyed this way for generations. Save money, too! It's much less costly than bottled or canned soda.

available at fine gift and department stores or write...

Leland Industries, Inc.
605 Montrose Ave.
South Plainfield, NJ 07080

Viridian—24 W 57th (245-2882). Members, 12/6-1/21.

MADISON AVE & VICINITY

Davis & Long—746 Mad Ave (861-2811). American and English paintings, watercolors and drawings, thru 12/3.

***Graham**—1014 Mad Ave (535-5566). Contemporary British pottery by Baldwin, Lewenstein, Yeap, others, 12/3-24.

Krasner—1043 Mad Ave (RE4-6110). Paintings, drawings, and sculpture by Appel, Calder, Feininger, Miro, Nevelson, others, thru 12/3.

Lerner-Heller—956 Mad Ave (861-9010). American painting (1910-77), including Avery, Blumner, Dove, O'Keeffe, Stella, others, thru 11/30.

***L'ibis**—667 Mad Ave (935-0490). Coptic textiles and relief carvings, vessels, amulets from Ancient Egypt, thru 3/6.

Saidenberg—1018 Mad Ave (288-3387). Oils and drawings by Braque, da Silva, Klee, Leger, others, thru 12/30.

***Wildenstein**—19 E 64th (TR9-0500). The artistic relations between Paris and NYC from the neo-classical period to impressionism, including Boucher's *Toilet of Venus*, thru 12/17.

SoHo

***Buecker & Harpsichords**—465 W Bdwy (260-3480). Fabric pieces from the 60s by Bradshaw-Smith, Christo, Mazzello, Weil, others, thru 12/24.

***Cunningham Ward**—94 Prince (966-0455). Drawings and small paintings by Bleckner, Cote, Moore, others, thru 12/23.

***Drawing Center**—137 Greene (982-5266). Original works commissioned for postcards by Brainard, Dine, Frank, Steinberg, Vignelli, others, thru 1/7.

***Sperone Westwater Fischer**—142 Greene (431-3685). Recent art from Europe, thru 1/7.

***OK Harris**—383 W Bdwy (431-3600). Glass wall pieces by Buxbaum, paintings by Jacobs, sculpture by Rohm, watercolors and iron age pottery from the Dead Sea, thru 12/3.

***SculptureNow**—142 Greene (966-3066). Sculpture yesterday and today by di Suvero, Doyle, Forakis, and Ginnever, thru 12/3.

Soho 20-99 Spring (226-4167). Tues-Sat 12-6. Invitational with Abramson, Holup, Tardi, others, 12/3-1/4.

***Solomon**—392 W Bdwy (925-1900). 15 artists and self-representation, including Africano, Brainard, Knowles, Zucker, others, 12/3-1/4.

Ward-Nasse—131 Prince (925-6951). The great mother by Barkley, drawings by Berendt, precisionism by Pawlaczyk, and space landscapes by Stern, thru 12/15.

OTHER

AEA—1780 Bdwy (245-6376). Mon-Fri 11-5, Sat 11-3:30. All media by members, thru 12/23.

African-American Institute—833 United Nations Pl (949-5711). Mon-Fri 9-5, Sat 11-5. Works by 20 contemporary African artists living in America, thru 1/14.

***American Academy of Arts and Letters**—Audubon Terrace, Bdwy bet 155 & 156 Sts. (286-1480). Tues-Sun 1-4. Stables, mobiles, oils, gouaches, drawings, tapestries, and jewelry by Alexander Calder/Contemporary American artists, thru 12/30.

Associated American Artists—663 5th Ave (PL5-4211). Prints from the 16th to the 20th century, thru 12/30.

***China Institute**—125 E 65th (744-8181). Mon-Fri 10-5, Sat 11-5, Sun 2-5. Ceramics, paintings and calligraphy from I-Hsing, China, thru 1/29.

Glassmasters Guild—621 6th Ave (924-2868). Stained glass by US artists, 12/4-31.

***Grey-NYU**, 33 Washington Pl (598-7603). Government art projects of the 30s by Abbott, Davis, Gorky, Neel, Pollock, others, thru 12/23.

Haitian Primitives—225 W 28th (736-0253). Metal sculpture by Seresier, Juste, others, thru 12/25.

***New York Public Library**—Fifth Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. Sacco and Vanzetti case, including posters, letters, newspapers, thru 12/31.

Rose—200 W 58th (759-8173). Daily by appt. Contemporary American primitives, 12/1-31.

Songwriters' Hall of Fame—One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Photography

***American Museum of Immigration**—Base of the Statue of Liberty (732-1236). Daily 9:15-5. *Italian Americans*: A pictorial essay from 1875 to 1977, thru 1/29.

Ani Assanta/Dianora Niccolini—Spiritualist images/Nudes superimposed by drawings, thru 12/4. Double Exposure, 340 6th Ave (260-6051).

***Alice Austen** (1866-1952)/**Chansonetta Stanley Emmons** (1858-1937)—The World that is no more, thru 1/4. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Julia Margaret Cameron**—Victorian portraits of the 1860s, plus 19th century topographical studies, thru 12/24. Wolf, 30 W 57th (586-8432).

Jack Delano/Hamish Fulton—Photos, 12/3-24. Sonabend, 420 W Bdwy (966-6160).

***William Eggleston/Kenneth McGowan**—Color portraits, landscapes, and encounters in the South, thru 12/17/Los Angeles in 25 cibachrome color prints, thru 12/10. Castelli, 4 E 77th (288-3202).

French Institute—22 E 60th (644-1820). Mon-Thurs 11-8, Fri 11-5:30, Sat 11-1:30. Color images by De Croix, Gruere, Jourdrin, and Rovers, thru 12/17.

***Lee Friedlander/Nancy Rexroth**—Tonal urban landscapes/Gold-toned prints of Iowa, 11/30-12/24. Light, 724 5th Ave (582-6552).

***A. David Gurewitsch**—Post White House photos of Eleanor Roosevelt, thru 12/17. Gurewitsch, 55 E 74th (RE4-7302).

Yasuo Haga—Poetic images of Japan, thru 12/3. Nikon House, 620 5th Ave (586-3907).

***Philippe Halsman**—Life magazine portraits and imaginative studies done in collaboration with Dali, thru 1/29. Prakapas, 19 E 71st (737-6066) and Twentieth Century, 35 Christopher (242-1950).

Carole Harmel/Lawrence John—Photos, thru 12/3. Foto, 492 Broome (925-5612). Wed-Sat 1-6.

Yves Humbert/James Van Derzee—Disorientation of familiar objects/Afro-American life, 1907-1945, thru 12/3. International Arts, 28 E 4th (473-6072). Wed-Sat 1-6.

***Izis**—Small circus groups in and around Paris, thru 12/24. Carlton, 127 E 69th (249-9880).

A DREAM GROWS IN BROOKLYN

Dream Along With Us...
BROOKLYN DREAMS
 on
Millennium Records & Tapes
 Distributed By Casablanca Record And FilmWorks

millennium RECORDS

Casablanca Records and FilmWorks

K & L Gallery—222 E 44th (661-5600). Mon, Wed, Fri 1-5. Contemporary color photography, thru 12/30.
Kimmel/Cohen—1 W 64th (799-6675). Subjective views by Bayer, Bellmer, Man Ray, Weston, others, thru 12/17.

CHRISTMAS SHOW



The Fun and Fascination of Trains is the Christmas exhibit at the **Kodak Photo Gallery** (1133 Sixth Ave.). The exhibit includes photographs, scale models, railroad memorabilia, slide shows, and movies. The gallery is open Mondays from 12 to 5 and Tuesdays thru Saturdays from 9:30 to 5. Thru January 7 (262-6170).

Joel Meyerowitz/Lou Stoumen—NY, Cape Cod and Florida in color/People and places in the 40s and 50s, thru 12/17. Witkin, 41 E 57th (355-1461).
John Phillips—The surrender of the old Jewish Quarter in Jerusalem, 1948, and those sites today, thru 12/30. American-Israel Cultural Foundation, 4 E 54th (751-2700). Mon-Fri 10-4.
Steven Scher—Firefighting in NYC, thru 11/30. Image, 565 5th Ave (TN7-4747). Mon-Fri 9-5.
***Stieglitz**—34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9. Intimate black and white portraits of Minor White by Abe Frajndlich, plus others, 12/4-27.
***Alfred Stieglitz** (1864-1946)—Vintage prints covering his career, thru 12/3. Helios, 18 E 67th (988-5593).
***Doris Ulmann** (1884-1934)—Soft focus images of Appalachian craftsmen and southern blacks, thru 12/23. Pfeifer, 825 Mad Ave (737-2055).
James P. Valentine—Georgia's wilderness in color, thru 12/5. Images, 11 E 57th (838-8640).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Peru's Golden Treasures*: A 2,000 year period that represents the pre-Inca cultures; thru 1/1. Hayden Planetarium and Hall of Reptiles and Amphibians.
Asia House—112 E 64th (PL1-4210). Mon-Sat 10-5, Sun 1-5. The flora and fauna of Japan on hand-rolls, ceramics, lacquer boxes, other, from the 12th to the 19th century, thru 12/4.
Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *Images of Horror and Fantasy*: 19th and 20th century art; thru 12/30.
Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *The History of Fashion Photography*; thru 1/8.
Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *To Celebrate the Moment*: Objects that are carefully designed but serve special occasions; thru 1/31.
Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. *Battles of the Revolution*; thru 1/31.
Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Lucio Fontana 1899-1968*: A retrospective; thru 12/8. *David Hare*: Paintings, drawings, and sculptures from 1967 to 1976; thru 12/4.
Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. Ronald Bladen Outdoor Sculptures, thru 1/31. American Art from the 10th Biennale de Paris, thru 12/31.
International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5, Tues til 8. *The End of the Game*: Peter Beard's 20-year African experience; thru 1/22.
Japan House—333 E 47th (832-1155). Daily 11-5, Fri til 7:30.
Jewish Museum, 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5.
Metropolitan Museum of Art, Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Annual Baroque Christmas Tree and Creche Display*; 11/30 thru 1/28. *Treasures of Early Irish Art: 1500 B.C. to 1500 A.D.*; thru 1/15. *Age of Spirituality*: Late antique and early Christian art, third to seventh century; thru 2/12. *Highlights of the*

Irwin Untermyer Collection: About 400 works of English and continental decorative arts; thru 6/78. *Blue and White*: Japanese export porcelain of the 17th century; thru 1/31. Louis XVI period-rooms, including the newly-acquired J.L. David portrait of the Lavoisiers. *Reinstallation of 20th Century Art Galleries*.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *Medieval Musical Manuscripts*; thru 12/4. *Rembrandt Etchings*: About 40 of his landscape and portrait etchings; thru 12/4.
El Museo del Barrio, 1945 Third Ave. (831-7272). Mon-Fri 10-4, Sun 12-5.
Museum of American Folk Art, 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30. *The All-American Dog - Man's Best Friend in Folk Art*: Representations of dogs in all forms of folk art; thru 4/2.
Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5.
Museum of Broadcasting, 1 E 53rd St. (752-7684). Tues-Sat 12-5.
Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5.
Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Young Americans*: Works in fiber, wood, plastic, and leather; thru 12/31.
Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. *Holodeon*: Innovative holographic movies, thru 12/31.
Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Cézanne*: More than 100 paintings and watercolors focusing on the ten years preceeding Cézanne's death in 1906; thru 1/3. *Public Relations*: Garry Winogrand's photographs of the influence of the media on events; thru 12/11. *Universal Pictures*: thru 1/31. *Noguchi: The Sculptor As Designer*: An exhibition of akari—light sculptures/lamps; thru 1/6. *Herbert Bayer*: Photographic works; thru 1/29. *Herbert Bayer*: Photographic works; thru 1/29.
National Art Museum of Sport, Madison Square Garden Center, Penn Plaza (244-4127). Tues-Sat 10-6.
New-York Historical Society, 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *Moving in the City*: Three centuries of transportation in New York.
Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Christmas Treasures*: Paintings, sculptures, and decorative arts from the 14th century to the present; thru 1/8. *Jewelry by Vita Jaspian*, thru 1/8.
South Street Seaport Museum, 16 Fulton St. (766-9020). Daily, 11-6. *Cast Iron & Brownstone*: Paintings by Audrey Rogow; thru 12/31.
Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6. *African Artists in America*; thru 1/14. *The Stone Churches of Ethiopia*: Photographs by Jim Payne; thru 1/8.
Ukrainian Museum, 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7. Also by appt. *Traditional Design in Ukrainian Textiles*.
Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Weekdays 11-6, Sun 12-6. *Jasper Johns*: A retrospective spanning 22 years; thru 1/22. *American Art-Union*: Works from 1839 to 1852 by American artists; thru 1/15. *Whitney Museum Downtown*, 55 Water St. (483-0011). Mon-Fri 11/3. *Small Objects*: Focusing on the current interest in diminished scale; thru 12/7.

Sports

Giants—Giants Stadium, Meadowlands (201-935-8222); vs. St. Louis Cardinals, 12/4 at 1.
Rangers, Madison Square Garden (564-4400); vs. St. Louis Blues, 11/30; vs. Minnesota North Stars, 12/3. At 7:35.
Islanders, Nassau Coliseum (516-694-5522); vs. Minnesota North Stars, 12/6 at 8:05.
Nicks, Madison Square Garden (564-4400); vs. Milwaukee Bucks, 12/3 at 8; vs. Boston Celtics, 12/6 at 7:30.

New York Ski Service—For up-to-date ski conditions and information on ski areas (both domestic and foreign) call 986-5872 Mon-Fri 2 p.m. till 6 p.m. New York Magazine will be happy to answer any and all your questions.

FOR
UNUSUAL
GIFTS
FROM
SOUTH
AMERICA
AT
DISCOUNT
PRICES



TITICACA

398 WEST BROADWAY
212-9860308
OPEN TUES-SUN 11 TO 7 P.M.

*In below zero degree weather
a sheepskin coat keeps you
at a warm 80.6°*

So don't stand there and freeze!

**AMERICAN SHEPHERD
HAS SENSATIONAL
SHEEPSKIN COATS...
at Factory Prices!**

No middleman. We are a genuine factory. You'll find American Sheepherder coats selling in the finest stores in the country. Our coats are renowned for their quality and styling. This season we are featuring fabulous long curly lambs, plus a fine collection of sheepskin for men and women sizes 4-52. No retail store in the country can offer such a vast selection at such sensational savings. Customized alterations? Of course we're the factory. Open 7 days.

Call the outlet nearest you for hrs.

N.Y. 920 Broadway (bet 20-21 sts) 212-777-1213
223 E. 58 St. (bet 2nd & 3rd Ave) 212-752-0001
L.I. 186 Merrick Rd. Merrick 516-623-4600
Half mile east of Meadowbrook Parkway.
Bklyn 788 E. 31 St cor Ave H & Flatbush 212-0828
Chicago 316 N. Michigan Avenue (3rd fl) 312-782-3453

**1.5 Million People
Are Waiting
For You**

to run a classified ad in *New York Magazine*. Our readers are active, educated people with plenty of money to spend. Charge your ad on your Master Charge or BankAmericard. Just call us at (212) 986-5894.

NEW YORK
The Working Classified

"Vantage is solving a lot of my problems about smoking."

"You see, I really enjoy smoking. To me, it's a pleasure. But it was no pleasure hearing all the things being said against high-tar cigarettes.

"Of course, I used to kid myself a lot about giving up the taste of my old high-tar cigarette for one of those new low-tar brands. But every one I tried left my taste unsatisfied.

"Then someone offered me a Vantage. Sure I'd read about them. But I thought they were like all the others. I was wrong.

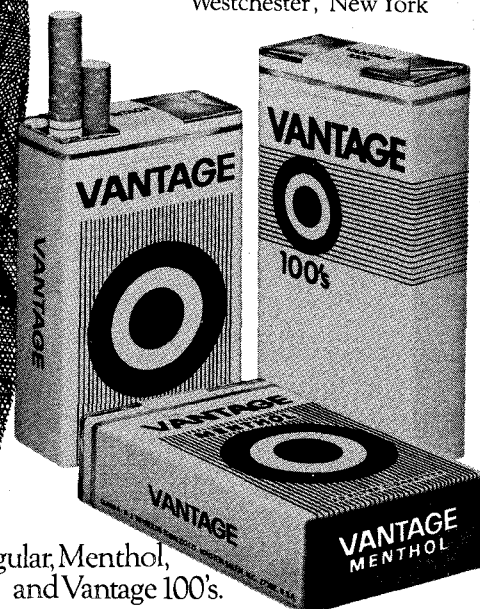
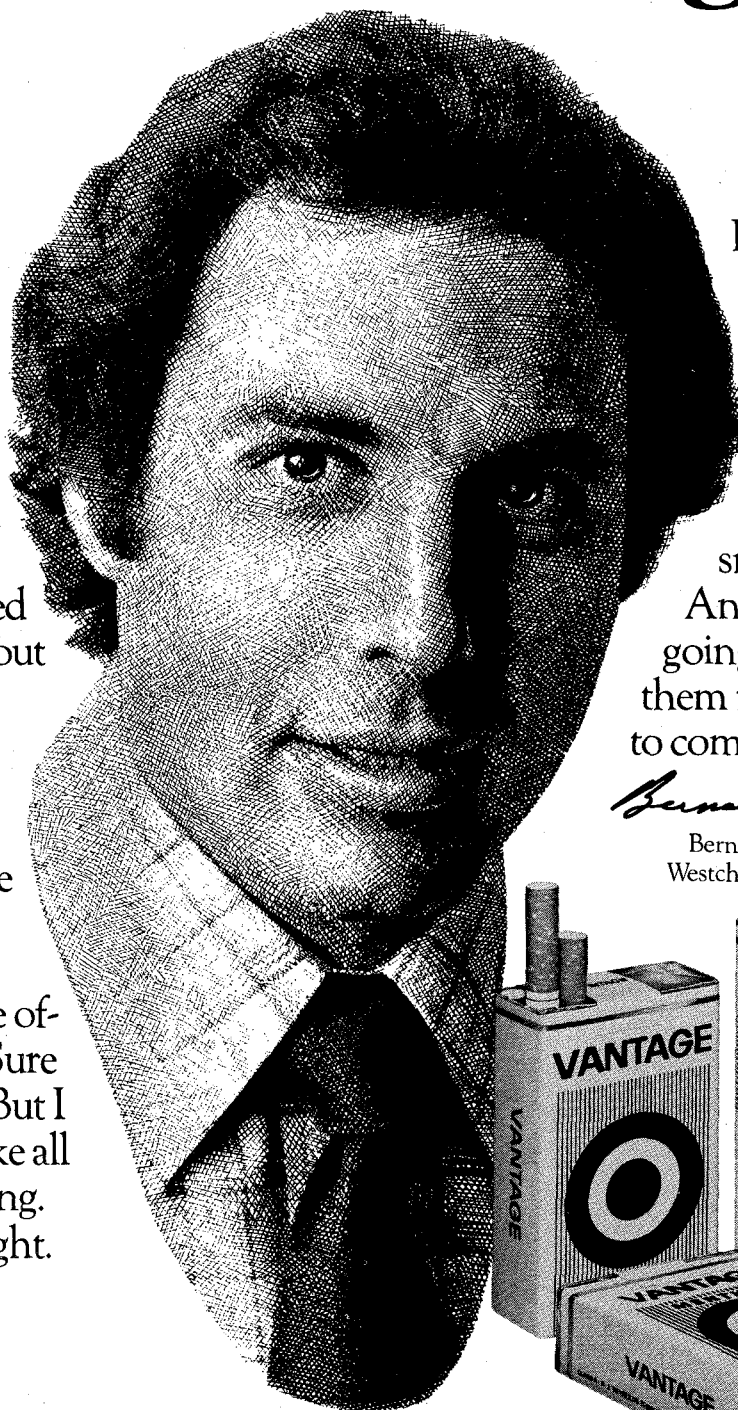
"Vantage was right.

It satisfied like my old brand. Yet it had nearly half the tar.

"It's been about a year since I started smoking Vantage. And it looks like I'm going to be smoking them for a long time to come."

Bernard Schoenfeld

Bernard Schoenfeld
Westchester, New York



Regular, Menthol,
and Vantage 100's.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

FILTER: 11 mg. "tar", 0.7 mg. nicotine, MENTHOL: 11 mg. "tar", 0.8 mg. nicotine, av. per cigarette, FTC Report AUG. '77; FILTER 100's: 11 mg. "tar", 0.9 mg. nicotine av. per cigarette by FTC metho

Waxy Yellow Buildup At the Houston Women's Conference

By Barbara Howar

"...The Pro-Family women fear passage of the ERA automatically forces them into homosexual liaisons in unisex public toilets..."

When 20,000 women need space to flex muscles and jerk knees, the sprawling, convention-numbered city of Houston is as good a place as any. That is, if you're not caught in the lobby of the Hyatt Regency Hotel, the official headquarters of the National Women's Conference, where hundreds of delegates inch toward the registration desk amid mountains of luggage. In vain, they try to avoid those distributing reams of literature pro and con the women's movement. Of the dozens of underground publications handed out, the crowd pleaser is *The Coyote Howls*, a newspaper concerned with the rights of prostitutes, subtitled "The Intermittent Journal of a Loose Woman's Organization."

First rumor: The reservation snafu is due to a previous convention of home builders who refuse to vacate their rooms. One delegate calls to another: "Well, it wouldn't be a real women's gathering if there weren't construction workers to heckle us."

In the Imperial Ballroom, the ERAmerica group is hosting a \$15-a-head fund-raiser for passage of the Equal Rights Amendment. It is called for 5:30 P.M., and the room fills quickly. Someone asks which hotel Susan B. Anthony is staying in and is told that the late Ms. Anthony is registered

at every hotel in town. "She sleeps around. That's how she got where she is."

By 6:15 P.M., the rally has still not started and some of the jammed audience begin to clap in unison; others photograph each other. The group starts to chant and sing, much like campers at a reunion; a large black lady in a blue floor-length muumuu leads a cheer: "Gimme an E! Gimme an R! Gimme an A!" The crowd of 2,000 accommodates.

Onto the platform step two jolly blue-haired women who are cochairing the event: Liz Carpenter, a stalwart of Democratic conventions, and Elly Peterson, a Republican. There is a folks-to-home atmosphere as Peterson underlines the need for passage of the ERA and reminds the crowd of her solidarity with Carpenter. Liz has even given Elly her chili recipe, Peterson tells the appreciative group before Carpenter takes over the mike. "Welcome, battered women..." Liz says, and the mass of exhausted delegates roar with laughter.

Bella Abzug speaks. So does Betty Friedan. Then comes New York Congressperson Elizabeth Holtzman, and her counterpart from Massachusetts, Margaret Heckler, who is referred to as "Perky Peggy." Midge Costanza is

somewhere in the mob, and President Carter's daughter-in-law, Judy, tells everyone she feels like the Lone Ranger down in Calhoun, Georgia, and is plenty glad to see so many supporters.

Word filters down that Rosalynn and Betty have arrived and are waiting outside for Coretta King. The crowd is asked to stretch, take a deep breath, and join hands once again. There are more urgent reminders from the podium that there are only sixteen months to get three more states to ratify the ERA, and then Betty Ford walks out onto the stage, arms raised above her like a prizefighter. She is followed by Rosalynn Carter. Betty Ford is definitely a popular figure, but as she addresses the audience, her slurred speech causes some discomfort among her following, who pray that the moment will pass quickly. When Mrs. Ford finishes off her statement relating her instructions from daughter Susan—"Okay, let's go for it, girls"—the relieved spectators respond wildly. Rosalynn speaks with quiet warmth, bringing words of support from her husband, saying in conclusion that women's rights are long overdue. Liz Carpenter has a final word: "If I die, don't send flowers. Send three more states."

The mingling crowd grows loud and

“...Where, one wonders, is the Middle American woman, that caring soul who neither waves a Bible nor brandishes a fist?...”

attention cannot be recaptured for the late-arriving Coretta King, whose admonition, “Walk together, my sisters, and don’t get weary,” goes largely unheard.

A journalist queued up at the cash bar shakes her head, puzzled and a little embarrassed by the pep-rally atmosphere of the evening. She glances away, studying the pattern of the ball-room carpet when asked if she has a handle on the convention as yet. Others manage a few guarded exchanges about the charges from the Pro-Family organization that the state-level conventions to select the national delegates were rigged by organized feminist groups and that the convention about to take place will not provide a forum for open discussion. If, as Phyllis Schlafly alleges, the \$5-million congressional grant has been used to stage a rubber-stamping media event for the Equal Rights Amendment, then how does a predominantly female press corps objectively report on the failings of a convention that is pushing for rights important to them as women? On the night before the opening of the first women’s conference in history, it appears that the only genuine conflict to be resolved in the next three days might be this dilemma: the journalist’s choice between professional integrity and shooting the women’s movement in the foot.

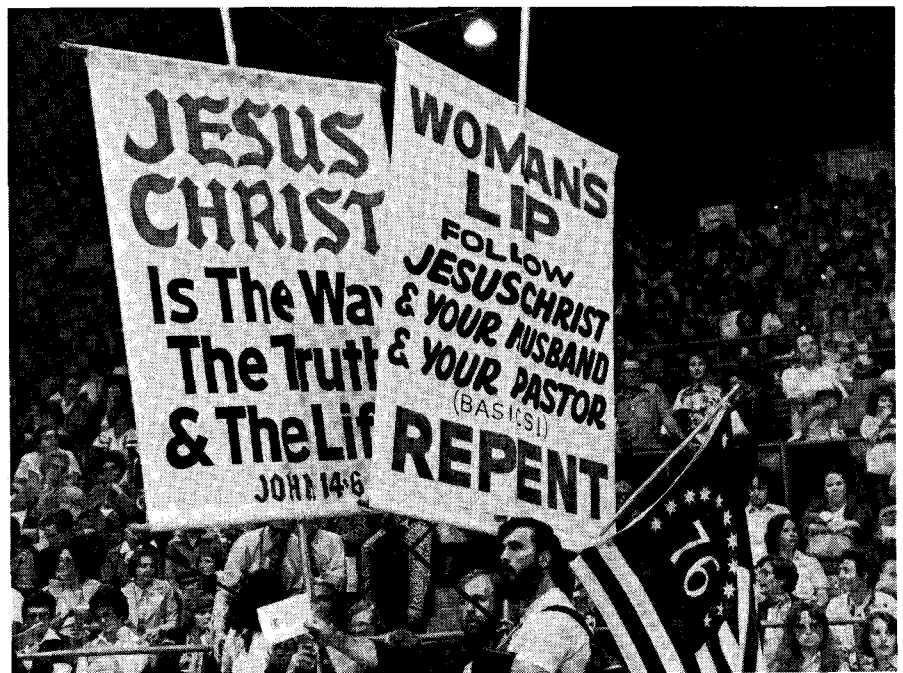
Almost every seat at the Sam Houston Coliseum is filled on Saturday morning for the opening of the conference. Presiding officer of the convention Bella Abzug bangs the gavel as the assembled women finish singing “We Shall Overcome.” Lady Bird Johnson is cheered for beautifying the environment. Betty Ford is applauded for her outspokenness. But it is Rosalynn Carter, with her recourse to power, who lends the greatest importance to the occasion.

Now everyone stands up again as several young women in powder-blue gym suits enter the hall with the burning torch that has been run across the country from Seneca Falls, New York, to Houston, Texas. The symbolic torch is rushed down the long aisle and passed to Bella Abzug, who carries it center stage. Tears are streaming down many faces as 10,000 women—delegates, press, and spectators alike—cheer and shout and weep.

Eventually the delegates settle down,

ready for business. Moving among the delegates, women hold the usual male symbols of convention authority—the walkie-talkies—to their ears, communicating with other officials of the convention.

In the press gallery, a man with a large placard stating **RIGHTEOUSNESS EXALETH MISSISSIPPI** is told by the ladies of the media to cool it. He says he’s entitled to his opinion and is reminded the press is not permitted to demonstrate. He refuses to lower his sign, hissing that “All you lesbians will get what’s coming to you.”



Everything but the kitchen sink: Pro-Family forces rally at the AstroArena to protest ERA, day care, abortion, lesbians, and the threat of a coed army.

“Look,” he is told, “you could be holding up your underwear for all we care. The fact is we can’t see around the sign.” The official floor monitors in baggy red T-shirts escort him out.

Up on the podium, Bella Abzug is wasting neither time nor words and the sign-language people reporting to the deaf television audience are having to move right along to keep pace. Texas Congressperson Barbara Jordan is beginning her keynote address and—come what may—the convention is under way.

The Pro-Family rally is ready to kick off at 1 P.M. over at the AstroArena. The place is draped with American flags and filled to its 12,000 capacity with busloads of men and women.

Only the men have walkie-talkies over here, and up on the speakers’ platform there are mostly men, each seemingly much in charge. A dixieland band is blaring and the crowd looks like a press agent’s dream for a country-and-western music festival. Many of the assembled lift black Bibles in the air and there are a number of Confederate flags waving from hand-held poles. Somewhere between a church social and a Wallace rally, the homemade signs reflect audience feeling: **I’LL RAISE MY OWN CHILDREN, NOT 24-HOUR DAY-CARE and GOD DE-**

STROYED SODOM AND GOMORRAH. One cluster of ladies hoists a card announcing **FLYNN’S LICK, TENNESSEE**, and the sign has gold cutouts of lightning bolts pasted on either side. The general theme is **ERA IS MORAL DECAY.**

One male speaker after another takes the stage, each holding forth on how being a woman is better than being equal. There are a few ladies scattered among the men on the rostrum, all of them clearly into middle age regardless of their date of birth. Phyllis Schlafly, in an orange double-knit and an upswept hairdo, waits patiently, waving and nodding to women in the audience, some of whom are wearing long dresses, but most of whom are clad in short skirts with panty hose and sneakers.

Lottie Beth Hobbs, president of Women Who Want to Be Women, refers to the National Women's Conference across town as "Mrs. Carter's crowd" as she carefully acquaints the audience with the charges that the International Women's Year meeting has railroaded the Pro-Family gang out of the official convention. Eighty percent of the Women's Conference, she says, are hard-core feminists. Grass roots America must send a message to the president and Congress, she yells before being displaced by an Elvis imitator with coal-black pompadour, pilot glasses, screaming-yellow suit, and bright-orange shirt who starts to sing, "When you pray, pray for America."

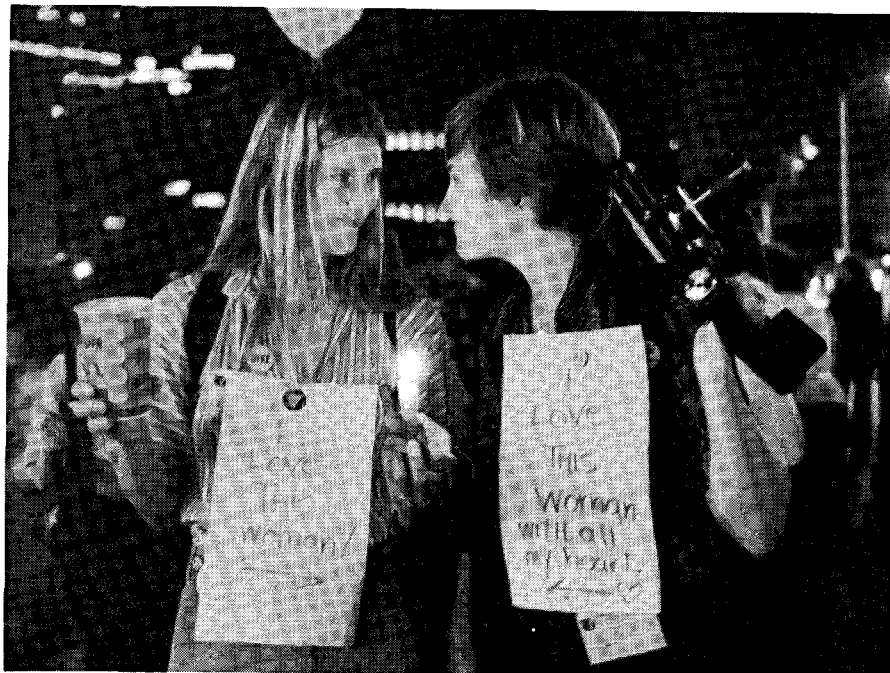
A black gentleman is at the mike now doing what seems like Richard

neck she steps on to get it." A Schlafly devotee puts it more delicately: "Phyllis thinks women can have a nice career at home." And what of Schlafly's nice career, going around admonishing other women to stay home? "That's God's will, honey."

One is asked if it is also God's will that Bible-waving women should elevate Schlafly to the United States Senate? "Yes. Yes, indeed. God would like that very much." But other women mashed into the mob are less eager to be questioned. They seem frightened, filled with a peculiar kind of fear, the fear of change and especially the fear of lesbianism, as if the passage of the ERA would automatically force them into homosexual liaisons in unisex public toilets.

time is up. Someone else moves the question and that's the end of the intelligent "debate." The Child Care plank is voted on and passed and that is just bloody well *that*. And so it goes. Credit, Disabled Women, then wham, bam, the ERA plank is passed.

Where, one wonders, is the voice of the Middle American woman, that thoughtful, caring soul who neither waves a Bible nor brandishes a fist—someone somewhere who can stand up and at least ask a timid question that reflects some genuine concern or even a little run-of-the-mill curiosity? Is it possible that that woman simply does not exist, that issues germane to females are truly polarized by emotion: those *totally* for and those *totally* against? Everyone at the press tables says to hold on until tomorrow, when some debate will come up on the two *real* issues of the meeting: abortion and lesbianism, controversies cloaked in language about Reproductive Freedom and Sexual Preference.



"Them": Lesbians—the chief bugaboo of Phyllis Schlafly's Pro-Family forces, and a sticking point at the Women's Conference—were the week's most emotional issue.

Pryor doing a black gentleman at a fundamentalist rally. The key issues of the day, he intones, are abortion and homosexuality, along with a generous slab of rhetoric for his own cause. "Don't you dare stereotype me. I don't like Andrew Young. I don't care how black he is." The afternoon wears down to a filmed message from Anita Bryant, a plea from a Fort Lauderdale former Green Beret on "the Military Implications of the ERA," and the highlight of the meeting, a speech by Phyllis Schlafly against the ERA and its inevitable destruction of the family. As one reporter with admitted feminist leanings put it, "What makes me sick about Schlafly is that, after all, she is one of us, a woman on the move. It's only her politics that are different. She wants something of her own. Power. And she doesn't give a damn whose

Back at the Sam Houston Coliseum, the delegates are again being instructed in the proper procedure to be recognized from the floor: red cards up for security problems, yellow for points of order, while white are for motions and blue for debate and green for disagreeers and orange for substitute amendments, and so forth and so on until the mind boggles and the observer comes to wish the delegates all had graduate degrees from MIT. Somehow the right shade of card goes up for opposing views on government control of childcare centers. The press, most of whom are working mothers themselves, settle in to hear some intelligent debate on a delicate matter. But the lady at the mike launches into a comparison of day-care centers with Hitler's youth camps, and there is booing and hissing and her

Sunday. Everyone thinks it is Margaret Mead's seventy-fifth birthday, and one order of business is to sing happy birthday. Later many wander over to the adjacent Albert Thomas Convention Center, which is a study in storefront politics, booths cheek by jowl with each other, groups pushing a cause, selling a souvenir. The Women's International Bowling Congress alcove is a short walk from the Lesbians for Wages for Housework booth and the Girl Scouts of America just around the corner from the Bisexual Center Newsletter. The grandest attraction here—as well as over at the Pro-Family gathering in the AstroArena and in the Convention Hall—is the bathroom. In fact, the sole unilateral point of view of all groups is that there are not enough ladies' rooms.

It's 4:45 P.M. now, and the issue on the floor is Older Women and the delegates are once more admonished to get straight about what color cards should be held up to be recognized. Wrong-color card. Bang the gavel. Someone is out of order. A Pro-Family delegate stands at the mike "Madam Chairperson," she begins, "if a woman has the right to her own body in her early years . . . then why must we provide for her body in her older years?" Boo. Hiss. Boo. Hiss.

It's almost six and the chair runs through the card-color routine yet again before moving on to Rape, which, except for the amendment that past sexual conduct *cannot* be introduced into court evidence, is to be voted on. The Pro-Family delegations vote against the Rape plank, just as

“...Without all those people hissing *lesbian* at me, I might have forgotten how easy it is to be wrongly labeled in this society...”

they have voted against everything else. Now somewhere in the Bible rape must be a no-no. Surely even Anita Bryant must abhor rape and wouldn't Schlafly think it a touch destructive to the family? Still, they vote no and this time no one even vaguely resents the lack of open debate.

Finally, it is time. The Really Big Issues are coming up: abortion and lesbians, with the subject of Rural Women stuck in between the two hot issues. With little real ado, the question is moved and the Reproductive Freedom plank is passed. A Pro-Family delegate blows a police whistle and her following join hands and snake-dance to the front of the hall to demonstrate before the television cameras. The rest of the hall begins to chant, “CHOICE . . . CHOICE . . . CHOICE,” and everyone jumps up. The demonstrating Pro-Family delegations, most of them considerably past childbearing age, return in a body to take their seats and somehow even they don't look particularly displeased that abortion will remain legal. They chat among themselves, laughing and smiling, giving the impression that, well, they did all they could and women everywhere will just have to struggle along without being tyrannized by nature after all.

The balcony in the rear of the hall is filling now with young women, hundreds and hundreds of them, most holding gas-filled balloons that warn, “We Are Everywhere”, the slogan for the lesbian wing of feminists. The chair introduces the Sexual Preference issue, the real event of the day and perhaps of the convention. Lesbianism in the women's movement has long been the most divisive issue, one that has created enormous problems of public image and given to the Pro-Family coalition and Phyllis Schlafly the strongest club with which to bludgeon all feminist organizations. Yet, Ellie Smeal, president of NOW, stands to endorse the lesbian plank and the chair must bang and bang the gavel for order before requesting an opposing point of view. In a soft drawl, a delegate from Georgia calls lesbianism “an albatross around the neck of feminists,” saying that it is not a political issue, and should be excluded from the National Plan of Action if the conference expects to secure three more states to ratify the Equal Rights Amendment. The hall erupts into rowdy dissent. Another delegate is at a mike: “God in heaven has

never . . .” The crowd drowns her out as the floor leaders of the pro-lesbian faction give hand signals for the gallery to quiet down. The delegate continues at the mike, admonishing lesbians to continue doing as they please but to keep private about it. “You mean get back in the closet, don't you?” screams a girl from the gallery. The gavel bangs for silence again and again, but it is only those strategically placed women on the floor whose signals to the gallery can maintain calm. Betty Friedan is up on her feet. “As one who has loved men too well,” she says, “I have been opposed to the lesbian . . .” The groan from the balcony



A breather: There were a lot of speeches.

obscures Friedan's words but the gavel bangs and she continues. “Nothing,” she intones, “nothing in the ERA will advance the cause of homosexuality. . . .” This time she is drowned out with *cheers* as she shouts to conclude: “We must help the lesbians have their civil rights. . . .” The roar is deafening. Barbara Love, a proud lesbian delegate-at-large from New York, moves to vote the question. It is 8:25 P.M. when the resolution carries. Balloons go up and the lesbian demonstrators in the balcony go wild, hugging each other, weeping and laughing and throwing their arms in the air. The Pro-Family delegates stand and turn their backs to the podium, folding their hands as in prayer and silently staring at their feet. Then, at two short blasts from a police whistle, all the standing delegates turn in a body and quietly take their seats.

There are three more issues on the agenda, but to all intents and purposes, the convention is already over. Outside the Coliseum, the young lesbian women who just moments before had been cheering from the spectator galleries

begin to collect their knapsacks, piling into waiting cars and vans. Most of them are very young, extremely clean-faced, and pretty. Many shy away from the photographers, burying their faces in one another's shoulders to avoid the cameras. A delegate comes out of the Coliseum shouting, “Welfare women need us inside.” A woman wearing an “ERA Is a Turkey” button nudges a couple of women reporters, saying, “You'd better not stand so close to those lesbians. Somebody will think you're one of them.”

Somewhere this night in Houston there must be a celebration. Maybe Gloria Steinem is congratulating Bella on a job well done and saying right-ons to Betty and Ellie and Karen and Brenda and Coretta and the others. Perhaps Elly and Liz will swap another recipe. I hope so. I also hope that Anita and Phyllis are checking with heaven for future game plans, because without exposure to all those Bible-toting ladies from grass-roots America, I might have lost my sense of direction and succumbed to some lofty pretensions of journalistic integrity that, for me, would be both humorless and hypocritical. I might have forgotten who I am, a woman with some serious reservations about the *balance* of a convention I have just observed, but still a woman, a woman who needs control over her body and rape laws and child-care centers and credit and health insurance, a woman who might possibly become handicapped and who will most certainly grow old. Without all the banner-waving people hissing the word *lesbian* at me, I might have lost sight of how easy it is to be wrongly labeled in this society and how this society must protect the rights of those persecuted for being different. It would have been so easy to be bamboozled into forgetting that even 2,000 *men* cannot convene with total dignity and order and fairness and that, down through history, a good ending has often been a justification for some questionable manipulation of the democratic process.

Mostly I might have forgotten the primary virtue of any conscientious homemaker: thrift. The National Women's Conference cost one nickel for every woman in America and it is probably the shrewdest and most rewarding investment the good gentlemen of Congress have made to date. ■

Movie Boomtown

By Molly Haskell

"... The 41 movies shot in New York this year are turning the city into a back lot that bustles like Hollywood in its heyday..."



"The Wiz": Nipsey Russell, Diana Ross, and Michael Jackson at last month's shooting.

There was a time when New Yorkers would stop and gawk at the sight of a model posing in front of the Seagram Building or at the Charlie girl striding toward her limousine under a klieg light. Ho hum. Now you can see not only two cover girls—Lisa Taylor and Darlann Fluegel—posing for a fashion layout in Columbus Circle, but behind the camera is Faye Dunaway herself, playing a fashion photographer. Behind Faye Dunaway is the movie camera shooting the entire scene for the film *Eyes*. Meanwhile, up along Central Park West, the familiar strains of the music from *Hair* blare pleasantly forth as director Miloš Forman presides over a shooting.

In the Village, dancer Anne Ditchburn and Paul Sorvino play a love

scene for *Slow Dancing in the Big City*, under John Avildsen's direction. Several weeks ago on 14th Street, early-morning boozers sobered up at the sight of a boxing kangaroo, the major client of a two-bit vaudeville agent played by Elliott Gould in *Matilda*.

The Wiz, starring Diana Ross, is the largest and most complicated film ever to be shot in New York (responsible for \$10 million of the \$80 million brought to the city by films in 1977). Earlier this fall, 450 dancers gathered in front of the World Trade Center for the Emerald City sequence, and the garment industry was agog as red-garbed hookers headed up Eighth Avenue for the "Poppy" number.

These are but 5 of the 41 films that will have been shot, in part or entirely,

in New York by the end of 1977, turning the Big Apple into a back lot that bustles like Hollywood in its heyday.

Last summer, the *Superman* crew had just begun a take outside the *Daily News* (renamed *Daily Planet*) building when the blackout hit. Apparently Clark Kent couldn't find a working phone booth in which to change into his Superman outfit and turn the lights back on.

John Travolta and his cronies in *Saturday Night Fever* could be seen dancing in drunken progression along the Verrazano-Narrows Bridge earlier this year. And Charlie's ex-angel, Farrah Fawcett-Majors, begins shooting this week in New York in *Somebody Killed Her Husband*. Woody Allen has crept into New York to continue shooting his new movie, title and whereabouts unknown.

In September, I visited Marco Ferreri on the set of *Bye Bye Monkey*, a futuristic drama which he was shooting on a landfill in Battery Park City. I arrived at the makeshift production offices on Hudson Street and I bumped into a grizzled, hunched-over vagrant in a battered hat and coat. I jumped. I looked. It was Marcello Mastroianni, looking properly seedy for his role as an end-of-the-world recluse. Hulking beside him, a baby chimp in his arms, was Gérard Depardieu.

One does get jaded.

It used to be that New York had everything but movie stars and avocado-and-alfalfa sandwiches. Now we've got them both.

None of the movie people has anything bad to say about New York, not even the *Hair* crew, who have lost many expensive shooting days to bad weather. Producers, unit managers, directors, and actors (who may disagree on everything else) all love New York.

"Wonderful." "The crews are tops." "There are more actors to call on than anywhere else." "Where else could you

“...Moviemakers are now returning to the banks of the Hudson, where pioneers like D.W. Griffith first broke film ground...”



Bye Bye Monkey: Marco and Jacqueline Ferreri, James Coco, with Macho King.

get 400 black dancers?" Of course, if they ever want to make another film here, no one's going to criticize those fortresslike clusters of personnel known affectionately as labor unions. But, for the most part, the praise seems to be genuine. Then again, when everyone is working, dispositions are inclined to be more cheerful and otherwise hard-bargain-drivers may turn semisoft. Film crews who have suffered as much as 40 percent unemployment are now 95 percent employed. According to Walter Wood, director of the Mayor's Office for Motion Pictures and Television (established in its present form by Mayor Beame in 1974), there is more film activity now than in any of the other 21 years of record keeping. While the number of films shot last year in New York (46) is higher than this year's figure (41), in terms of actual shooting weeks this year's 262 is considerably higher than last year's 187 or the previous record of 190, set in 1975.

This has less to do with the courting of filmmakers on the part of the Mayor's Office than with changes in the industry and the kinds of films being made.

While the executives—inveterate sun worshipers—continue to remain headquartered in California and make most decisions there, more and more directors and production managers are choosing to remain in New York. Sidney Lumet, the New York director *par*

excellence, refuses to leave the city and was the prime mover in having *The Wiz* shot here. We all know about Woody "the-only-good-thing-about-California-is-you-can-go-right-on-a-red-light" Allen. Rumor has it that Herbert Ross (*The Turning Point* and *The Goodbye Girl*) is planning to move back to the city. Moviemakers are reclaiming their professional roots, returning to the banks of the Hudson, where pioneers like Edison and Porter and D. W. Griffith first broke film ground. Can it be that the heliotropic tendency of cinema—that has dictated movie production for 70 years—is now reversing itself?

While weather is still a major factor, movie equipment is now more sophisticated, and this enables crews to shoot in more varied climates and locations. New York's (relative) proximity to Europe means that different kinds of talent will be passing through. With women getting bigger and better parts, and movies growing up a bit in terms of subject matter, action genres are disappearing. There is less emphasis on bankable stars, and even the bankable males are not the wide-open-space types but urban moles and anti-heroes.

With all this flexibility, though, the competition to seduce moviemakers has increased, and other states are offering everything but free massages to

companies who will bring their business there. Georgia is always mentioned as one of the most passionate pursuers of filmmakers. Not only are the incentives the most elaborate (meals, hotels, etc.) but Georgia has a right-to-work law which enables nonunion workers to work on union enterprises.

New Jersey's fledgling movie (and TV) commission, the red-carpet agency begun by Governor Byrne, has also been given high marks. The agency coordinates filmmaking for productions in New Jersey by mediating requests to the appropriate locale, arranging housing and catering, and acting as go-between with New Jersey's many municipalities.

The New Jersey commission, headed by Sidney Kingsley, wisely brought in an experienced production manager, Peter Runfola, as a consultant. The production managers are the experts, adjutants who precede and pave the way for the generals. And they are a tight-lipped lot. They keep their gripes to themselves, since any criticism they express will get them in trouble with somebody and perhaps impair their effectiveness in the future.

Runfola admitted that massive problems confront filmmakers in New York and are mostly attributed to politics, to those bureaucratic entanglements that are too chronic in city governments.

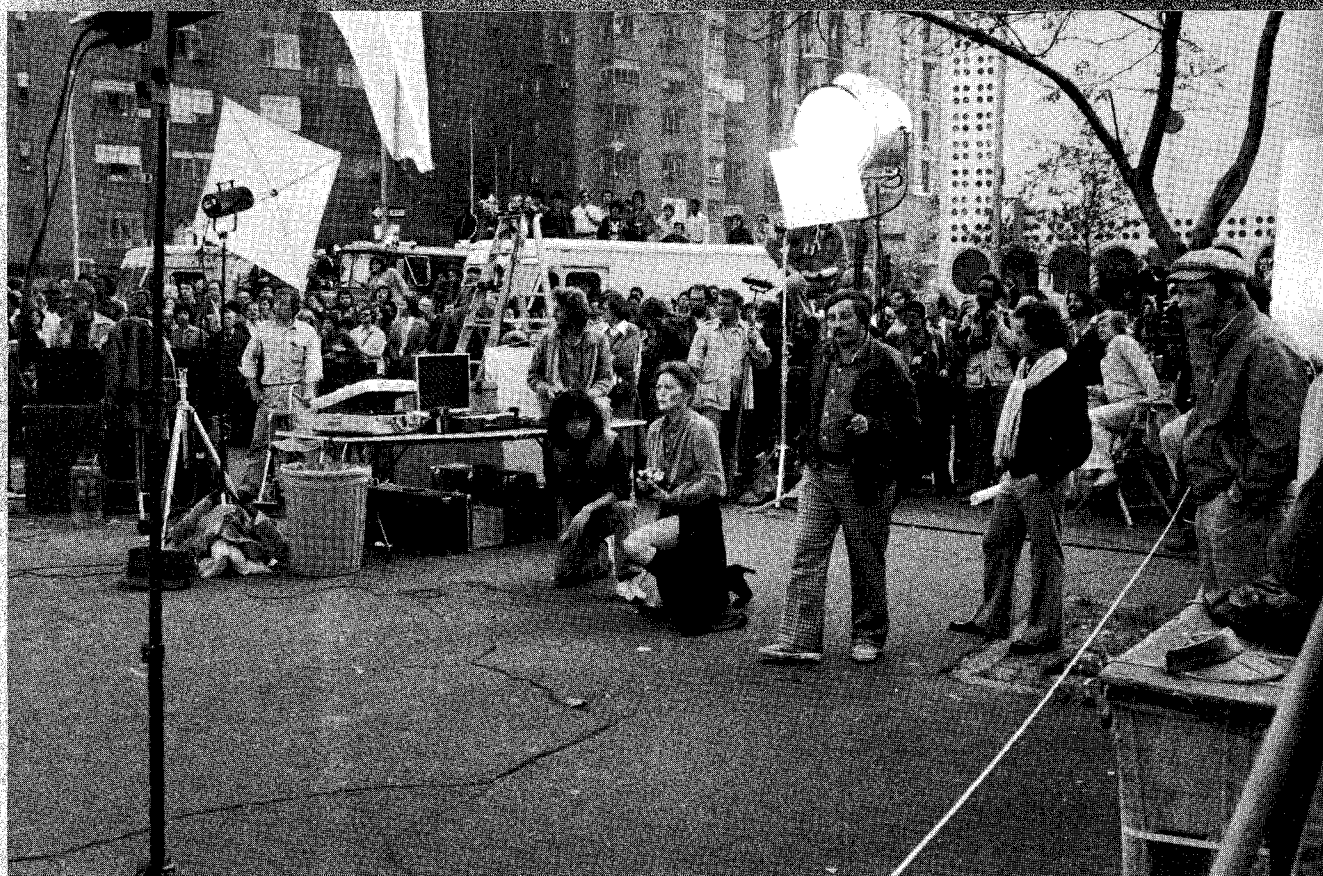
Like others with a lot of New York experience behind them, Runfola believes that the one-stop movie permit established by Lindsay was a godsend. Before that, movie companies had to pay off ten or sometimes fifteen officials before getting a simple thing like a highway pass. "In some ways things have deteriorated to the point where we're almost back to where we started."

A number of producers and production managers felt that the New York Mayor's Office *had* lost much of the efficiency and dynamism of its earlier years, and that New Jersey might pose a serious challenge. Their unions are reportedly more flexible on matters like travel time and work hours, and they offer facilities at better rates.

Runfola says that a number of the unions have stated a willingness to make concessions (e.g., Camera Local No. 644 offered to cooperate by using New Jersey as a starting point, thereby saving two or three hours of travel time) if the other unions would also agree. "Things are looking up," Runfola said, "but it could happen quicker, if the state machinery would



Underground: John Travolta begins a long, lonely, all-night subway ride through the city in *Saturday Night Fever*.



The camera's eye: Faye Dunaway plays a fashion photographer in *Eyes*. Columbus Circle's crowds provide the backdrop.

“...The competition to seduce moviemakers has increased. Other states are offering companies everything but free massages...”

just allow it to happen. Since August, we've gotten over a million dollars from film. Now if you were running a business and you had the chance of bringing in a million dollars, you'd clear the way very quickly.”

Whereas active state film offices bring in film business, New York City up until now has attracted only those films which must shoot here. As a result, some say unions have felt it was unnecessary to make deals.

Jon Peters, producer of *Eyes*, complained of the competitive attitudes between New York and Los Angeles unions and the enormous costs of New York overtime: Rob Cohen, production manager of *The Wiz*, rejects such complaints as producer oversimplification.

“It's a question of the quantity of work done, and New York unions do more in eight hours than other unions do in twelve. Besides, concessions can be worked out if the two people sit down and talk in a spirit of cooperation.” To such an extent, in fact, that it is impossible to get straight figures on comparative union costs. The scale pay for a cameraman in New York City can range anywhere from \$533 to \$999 a week. Until recently, the cost of shooting in New York was said to run at least 10 to 15 percent higher than in Los Angeles, but now the margin has been decreased, according to Walter Wood, to a mere 4 to 5 percent.

Ned Tanen, a president at Universal, was delighted with the way things were going. Everything was bound to seem smooth after the Emerald City sequence, in which they had to shoot four consecutive nights in 45-mph winds (“It would have taken anyone but Lumet two weeks,” said Tanen). Because of city-state jurisdictional and permit problems with the Port Authority, they were forced, Tanen said, to strike the set each night at a cost of hundreds of thousands of dollars. Although Tanen's versions of the various problems differed substantially from Cohen's, he was almost as Pollyanna-ish in his view of New York as his production manager was.

“The city should pay us for this film,” Tanen said. “It's the greatest endorsement for the city since the early 1900s. My biggest worry from the beginning was friction, that intense, bitchy Hollywood chauvinism versus New York chauvinism. Right at the outset we had a meeting and I said I didn't want someone coming up in the middle of shooting to say, ‘Look, we don't

do it this way in New York,’ or getting a call from the coast saying, ‘If this were being done at the studio, we'd know how to do it.’ I said, ‘We're in this for the long haul, so let's pull together and get the job done,’ and things have gone beautifully.”

Cohen is delighted with Astoria Studios in Queens. “We couldn't have gotten this kind of thing set up on the West Coast. We have a whole studio devoted to one production. It's like the difference between Los Angeles and New York. Los Angeles is spread out, New York is concentrated. We have everything under one roof. If we want to change an idea, we can instantly get in touch with the right people.”

Astoria may be a production manager's heaven on earth, but it's the only game in town. Other studios are unusable antiques or are too small.

“New York has the best musicians and sound crews,” says Lester Persky, *Hair* producer. “It has superb post-production facilities. The cooperation between unions and producers is far better than in some cities. But there are no decent studio facilities. I told Koch he ought to convert one of those piers into a mammoth studio.

“But I love New York,” continued Persky. We were standing in Central Park, watching as black actress Ren Woods in a white halter gown sang “Aquarius” while elevated on a giant crane and Forman watched. Twyla Tharp, the choreographer of *Hair*, was scuttling like a land crab back and forth to her trailer, and onlookers were onlooking. “Look at those faces. Any random New York face is more interesting than a Hollywood extra,” Persky said.

“I love the energy, the energy,” said Jon Peters. Director Irvin Kershner was shooting Faye Dunaway in the *Eyes* fashion-photography sequence on Columbus Circle. “Look, we can situate the camera facing one of the avenues and have what looks like 20,000 or 30,000 cars coming toward us. That's not a production setup, that's New York!” Faye Dunaway was lyrical: “Wherever you're filming, the world becomes a camera, director, crew, your fellow actors. But New York is special. I love it. And what can be more exciting than trying to create magic in a city so full of its own magic?” Or, as John Travolta says, “It's the difference between working on sets and being right in the environment.”

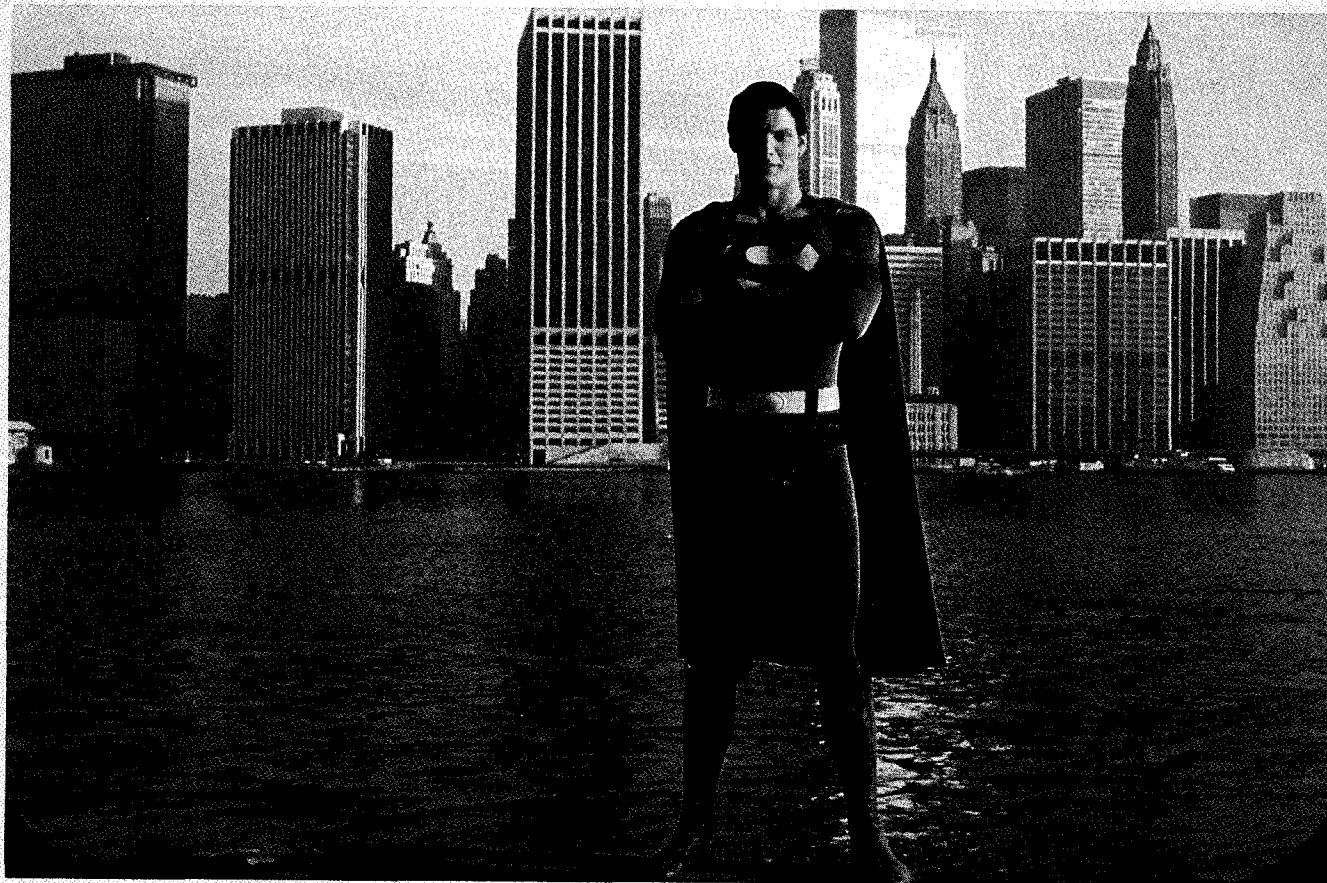
“New York has a texture and a feeling; it has certain attitudes that are unmistakable. It comes through on the screen,” said Al Ruddy, producer of *Matilda*. “It also has the best restaurants.”

But what if your movie is not going to bring New York \$10 million, like *The Wiz*? Doors somehow don't open so readily, concessions aren't forthcoming, when you are an independent filmmaker trying to make a low-budget film. This is the most serious charge that can be made of the New York “system,” and it is one with which the big guys need not and do not concern themselves. The featherbedding that is merely another budget item for most commercial producers is the obstacle that tips the economic balance for those with less ample budgets.

If the New York theater had to depend entirely on official Broadway fare—pretested musicals and blue-chip British imports—it would be decidedly less lively and exciting than it is. Why should cinema be deprived of the equivalent of Off Broadway and Off-Off Broadway—the kinds of offbeat low-budget films that would be indigenous to the city and a spontaneous efflorescence of its talent? If movie-making were less costly and less complicated, we might have among our New York filmmakers a great many more people from the other arts—literary people, dance people, theater people—than are going into it now.

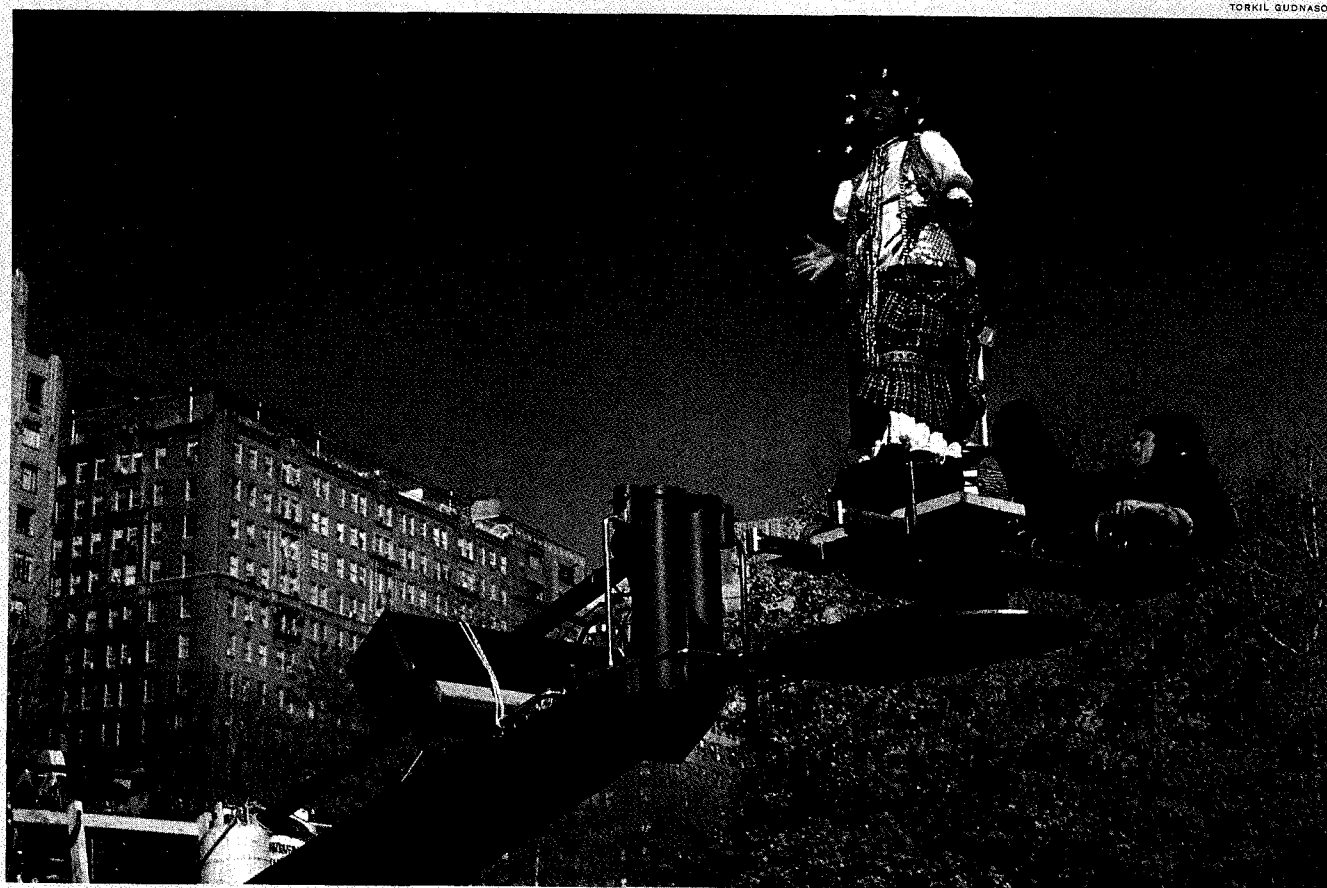
When you consider that 41 movies were made in New York despite cloudy weather and horror stories that cling to the New York skyline like the smog over Los Angeles, think what we might do if obstacles were dissolved and the almost 2,000 businesses related to motion pictures and television were to cooperate to facilitate film production. There are hopeful signs: Just last week the newly formed New York State Senate Subcommittee on the Future of the Motion Picture and Entertainment Industry held its first meeting in the 46th Street Theater to hear testimony from various figures in the business. The committee hopes to pinpoint film-related problems and find ways in which the state government can offer help. And—the brightest news on the home front—we have a movie buff in Gracie Mansion.

If Fun City isn't yet Film City, it is at least giving Los Angeles a good, hard run for its movie money.



Superimposing: *Christopher Reeve, the newest Superman, looms large over the skyline. Superman was shot in New York this summer.*

TORKIL GUDNASON



Aquarian: *Actress Ren Woods, strapped onto a giant crane during the Central Park shooting of a sequence from Hair.* ■

Our Own Fault

By Stephanie Miller

"...New York's Ramapo rupture is a hairline fracture compared to California's San Andreas—but the Ramapo is acting up..."

A few miles from New York, on a line extending from Peapack, New Jersey, north and east for about 50 miles until it reaches the Hudson River at Stony Point, there is a geological feature known as the Ramapo fault.

It is a mere 50-mile-long hairline fracture compared with the fearsome 700-mile-long San Andreas fault, which runs from Point Arena in Northern California to the Mexican border. But the Ramapo is a geological granddaddy of 1 billion years (the San Andreas is a mere 40 million years old). A complex subterranean system, the Ramapo rupture was very active 200 million years ago.

A fault is actually a tear in the earth's crust. When there is movement along a fault, earthquakes are generated as rocks on one side slip and grind and slide past those on the other. Major active faults besides the San Andreas include the Assam in India and the North Anatolia in Turkey.

The Ramapo fault was long thought to be dormant, but now, after twelve measurable Ramapo tremors in New York City's immediate neighborhood in the past two years, scientists think it is waking up from its long sleep. Most noticeably concerned about that possibility is Dr. Yash Aggarwal, who heads a team of seismologists at Columbia University's Lamont-Doherty Geological Observatory in Palisades, New York. "Until recently," he says, "we did not know for sure where earthquakes occurred in this part of the world, primarily because there were no instruments. Even six months back, we didn't know exactly where these shocks came from. We are now associating some of the shocks with known faults." Including, Aggarwal says, the Ramapo.

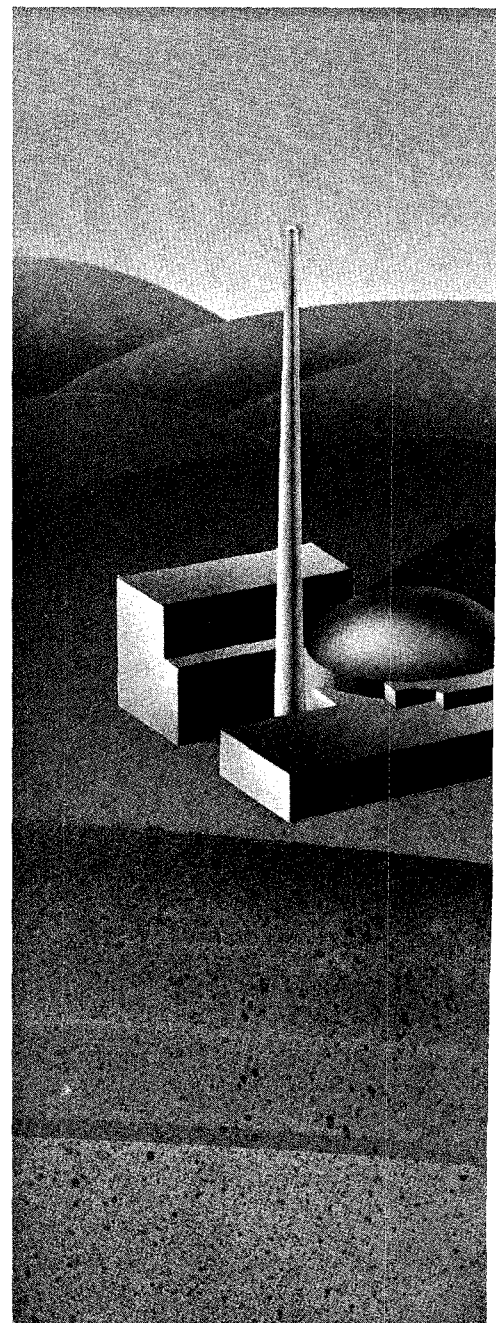
Lamont-Doherty is the principal record keeper for a 37-station seismic network throughout the East. Aggar-

wal's team also works with stations from Pennsylvania to Maine and includes personnel and equipment from MIT, Boston University, and the Universities of Connecticut and Pennsylvania. The Lamont-Doherty Observatory didn't install its first recording instruments until 1970, but these instruments are now monitoring daily the various tremors that make the recording instruments quiver, registering in squiggles even earth movements as minor as construction blasts.

It is not construction work, however, that concerns Aggarwal. Minor earthquakes, or earthquakes of magnitude 3 or less, are registering zigzag lines more and more frequently at Lamont. An earthquake of magnitude 2.5 was felt near Pompton Lakes, New Jersey, about twenty miles west of New York City, on March 11, 1976. It was an intensity IV quake—enough to have cracked plaster in several Pompton Lakes buildings.

That Pompton Lakes earthquake in March of last year had similarities to a quake that occurred in the same area in 1962, Dr. Aggarwal says. Putting the two together and assembling other data, he blames both earthquakes on the Ramapo fault, and says the tremors prove it is again active.

A stronger quake occurred on April 13, 1976, at Ridgefield, New Jersey, right near the George Washington Bridge. It was a magnitude 3, intensity V, cracked-plaster-type quake and was felt in Manhattan, where it shook some buildings, Dr. Aggarwal says. The Cloisters in Washington Heights reported it. Since it occurred around 10:30 on a weekday morning, the quake was not easy to sense above the traffic and noise of the city, but Dr. Aggarwal reports that it was recorded on instruments from Jersey City to New England. (Compared to the San Fernando earthquake of 1971, which reg-

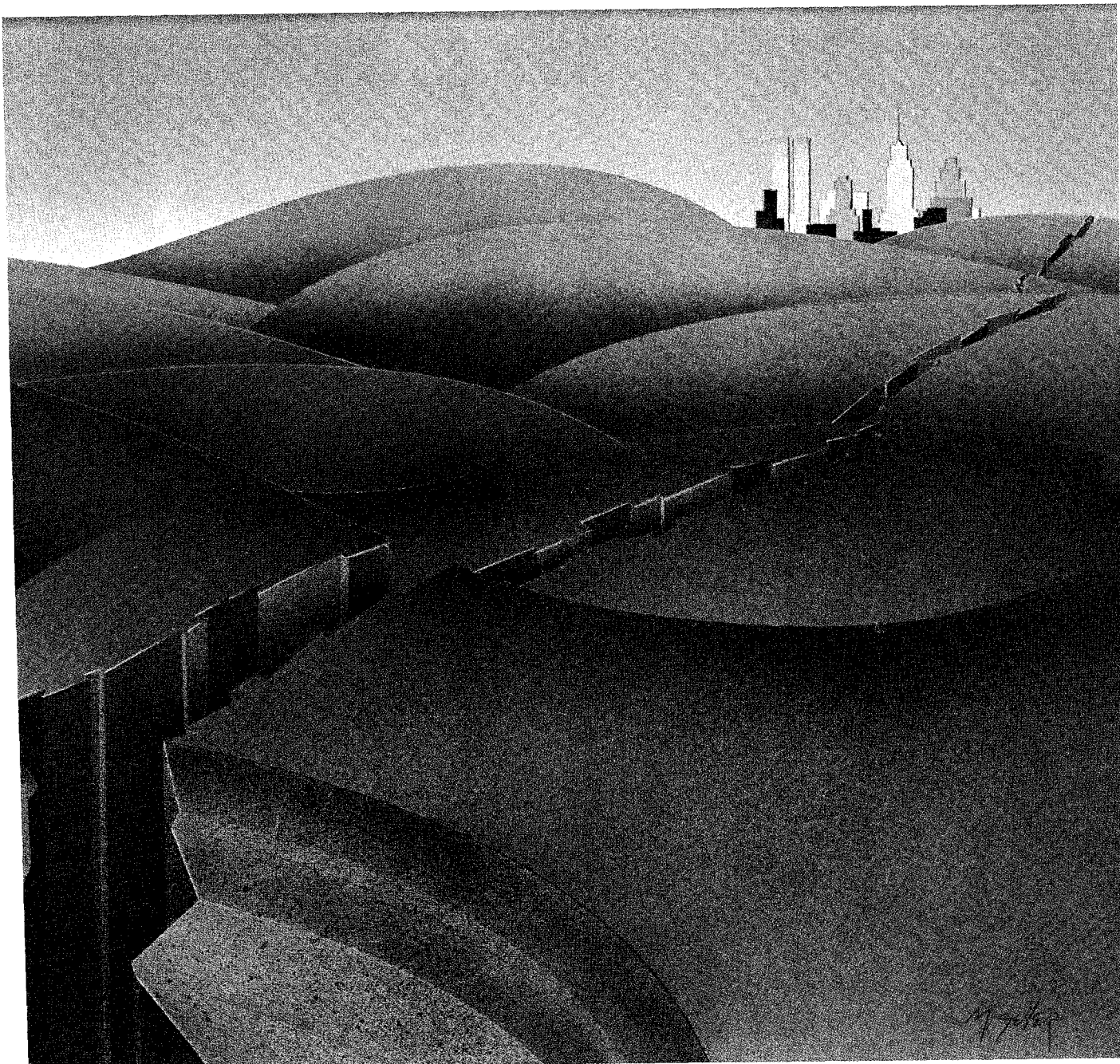


Faulty ground: *The Ramapo extends*

istered 6.4 on the Richter scale, the Ridgefield quake was 100,000 times smaller (see box on page 51).

And on August 20, 1976, there was an earthquake of magnitude 2.5 near White Plains, New York, which was also felt locally.

A fourth quake last year is the most intriguing to Dr. Aggarwal: "New York City gets its electricity from nuclear-power plants at Indian Point [Indian Point is in Buchanan, New York, located near the Hudson about 30 miles north of Manhattan]. On September 22, 1976, a small earthquake occurred under these power plants. The epicenter was in the Hudson, five miles deep, within one mile of the plants. For all practical purposes, it was beneath the plant. What these studies indicate is that the fault is active. If that is true,



Point, N.Y., to Peapack, N.J., only 35 miles from the city. It passes near Con Ed's nuclear-power plants at Indian Point.

then there is reason for concern over a dangerous earthquake." (There have already been seven additional small tremors in 1977.)

Dangerous is not the word. A disaster at Indian Point—however improbable—would be particularly deadly. A quake-induced failure in the coolant system could result in the release of radioactive gases into the local atmosphere.

The probability of a destructive earthquake in the New York area (known to seismologists as the Ramapo region) during the life span of the power plants is hard to plot because of a lack of data extending back over a long period. Lamont's records go back 200 or 300 years, but the observatory installed the first of its special short-period, high-magnification

instruments for studying weak, local seismic events only twenty years ago. Seismic historians need 3,000 years of data, such as the Chinese have, to begin to grasp why a region acts as it does and to speculate seriously about what will happen in the future.

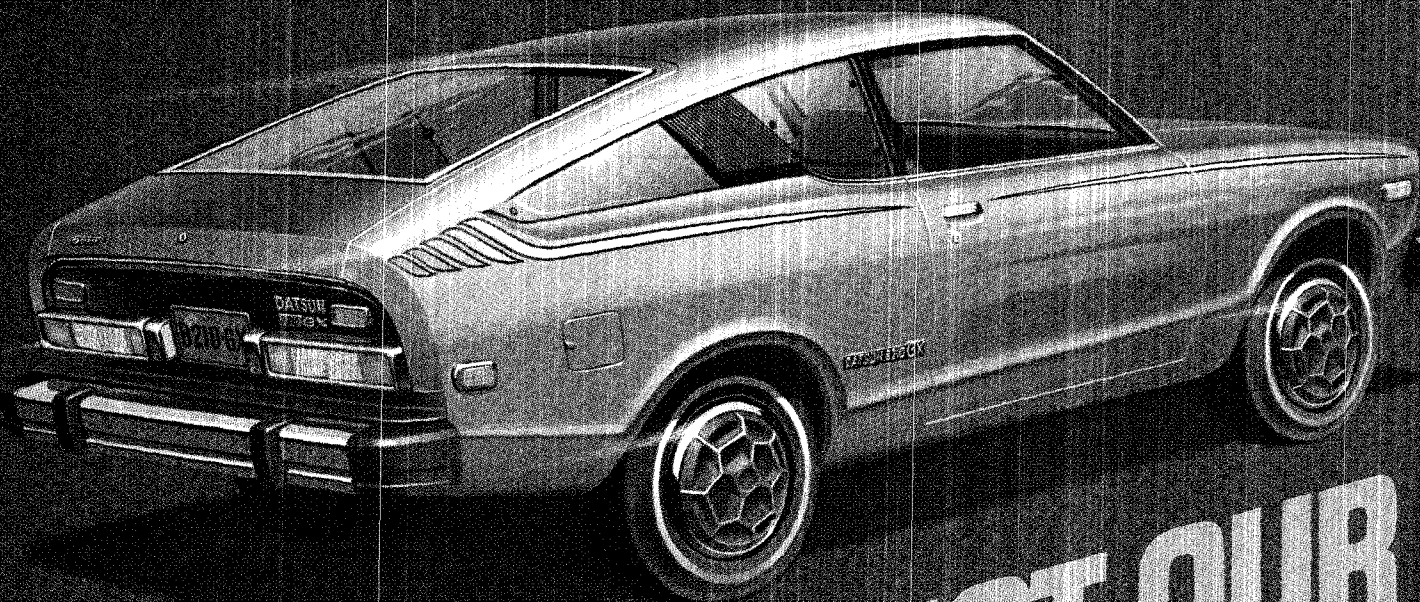
Contrary to popular belief, the type of rock in a region does not affect the probability of earthquakes. But the particular rock properties in the East transmit seismic energy much more efficiently, so earthquakes on the East Coast are felt over a much wider area than in the West. Hence an earthquake would wreak more damage here than one of the same size in California.

Dr. Aggarwal is a bit of a renegade. None of the recent local tremors has as yet rung the seismic alarm bell of

such experts as Professor Jack Oliver, chairman of the Department of Geological Sciences at Cornell University. "Since we don't understand other quakes occurring outside seismic belts, we're in a quandary in regard to any atypical seismic activity," Dr. Oliver says. Seismic activity in New York is considered atypical. As to earthquake hazard here, Oliver says, "It's so much more dangerous to go riding along the East River Drive in your car."

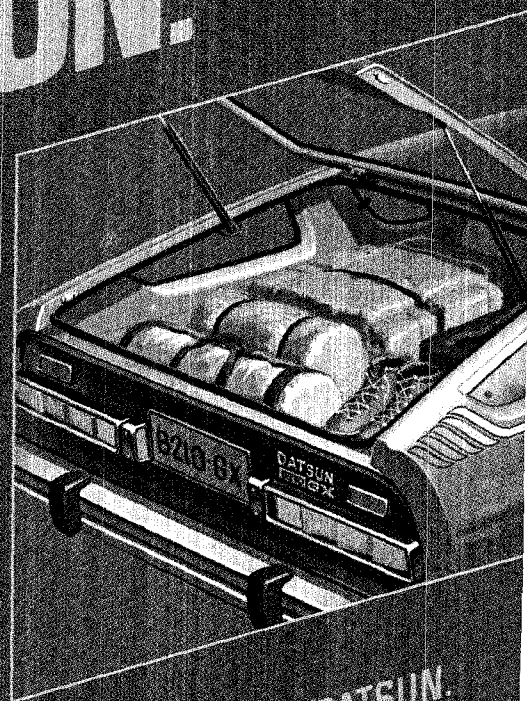
Certainly there doesn't appear to be much official concern. A New York City Fire Department spokesman, when asked if the department was prepared to take action in the event of an earthquake, said that earthquake plans have never been discussed.

And the architects of the World Trade Center apparently never consid-

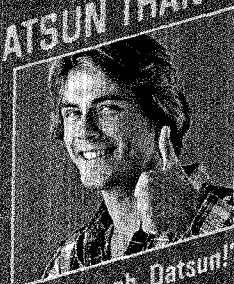


ECONOMY IS NOT OUR ONLY MISSION.

B-210 GX. 48 highway, 36 city. 1978 EPA estimates based on optional 5-speed manual transmission. Your mileage may differ, depending on how and where you drive, your car's condition and optional equipment. California high-altitude mileage lower. But instead of miles per gallon, let us talk about years per car. Every mile is comfortable, solid, enjoyable... because of these B-210 GX standards: steel-belted radials. Front disc brakes (power, of course). Fully reclining bucket seats. Full wheel covers. Plus optional 5-speed stick and racy stripes. All wrapped in an all-steel, all-welded unibody. It's Datsun, dedicated — driven — to deliver the greatest economy of all: quality.



NOBODY DEMANDS MORE FROM A DATSUN THAN DATSUN.
DATSUN.
 WE ARE DRIVEN.



"Hang tough, Datsun!"

“...When Jupiter aligns with Mars in early 1982, major seismic changes are expected. There will be many earthquakes...”

ered earthquakes, though their wind-resistant design called for boring foundations 70 feet into bedrock. “The World Trade Center is made to screw deep into the ground in the event of an earthquake and pull in the hole after it,” cracked a public-relations officer there. Perhaps not deep enough, however.

Engineers say that wind stress is the primary design criterion in this part of the country. The WTC’s deep foundations should withstand winds of 150 mph. But building for wind factor, a horizontal stress, is virtually useless in case of an earthquake, which can give both a vertical and a horizontal stress and can involve sideways-slipping motion. Properly reinforced, an earthquake-resistant building would be able to withstand winds of about 300 mph, says a prominent New York architect.

The liveliest earthquake debate in these parts, however, has its center several miles up the Hudson from the World Trade Center at Indian Point, where Con Ed operates those two nuclear plants. The three-member Atomic Safety and Licensing Appeal Board of the U.S. Nuclear Regulatory Commission (formerly the Atomic Energy Commission) recently spent eighteen months studying the seismic vulnerability of the two plants.

Testimony was taken from a number of earthquake experts, and from the Citizens’ Committee for the Protection of the Environment.

A California seismologist, Dr. Mikhailo Trifunac, brought up the point that estimates of the strength of tremors that could shake the plants were based on experience in western states, where rock structures would tend to attenuate seismic waves more rapidly than in New York. There is much less data on the history of quakes on the East Coast than on the West. And although the commission eventually decided in favor of Con Edison, there is still a body of opinion that their estimates are inadequate. The Indian Point plants are built to withstand a shock that would be 15 percent of the force of gravity; local environmentalists believe that they should have been built to hold up under tremors with 20 percent of the force of gravity.

And Lamont’s Dr. Aggarwal says that the plants were built to withstand earthquakes of about intensity VII. “That probably is not sufficient,” he claims.

A Con Ed spokeswoman disagrees:

A Fair Shake

How damaging have New York quakes been? The Pompton Lakes quake in March of 1976 was an intensity IV. *Intensity* refers to the measure of damage recorded by observers on the scene—i.e., crumbled buildings, broken dishes, cracked plaster, etc. The designation “IV” comes from the most commonly used intensity scale, the Modified Mercalli, which ranges from I to XII. Onlookers at Pompton Lakes saw cracked plaster but not much else.

On the other hand, *magnitude* of an earthquake refers to its size or energy, measured on the so-called Richter scale. The magnitude figures can be deceptive, however. Each unit on the Richter scale indicates an energy release of about 60 times that of the preceding unit, and a tenfold increase in the amplitude of seismic waves produced by the earthquake. Thus, a magnitude 2 earthquake releases 60 times more energy than a magnitude 1 and has amplitudes ten times larger. An earthquake of magnitude 8, extremely unlikely in the Northeast, releases more than 1 million times more energy than one of magnitude 4, and has amplitudes 10,000 times greater.

The New York tremors run about magnitude 3 and intensity IV. So is there cause for real worry? Scientists are divided. Some believe that the thousands of small shocks along a fault like the Ramapo indicate a large strain is building up to relieve itself in a major, disastrous earthquake. Others say that tremors act as safety valves to reduce and dissipate the strains as they occur, thus reducing the chances of any major quake.

Antarctica is the only totally aseismic continent but New York seems also relatively safe. Most earthquakes occur at the edges of two of the earth’s six to twenty continental plates. Such a convergence does occur in California and Alaska, which lie along the easternmost point of a plate that starts under Japan. Fortunately for us, New York City sits in the middle of a plate that starts in California and extends eastward to the mid-Atlantic. —S.M.

“There were three or four issues before the commission. One was the Ramapo fault and its capability of damage. It was at the hearing in July [1976] that Dr. Richter testified the earthquakes around the Ramapo region are relatively minor, trivial affairs.”

Dr. Charles F. Richter, originator of the Richter scale of magnitude, had debunked the fears of local environmentalists about a damaging Ramapo quake in the Indian Point area. Apparently, Richter’s arguments were persuasive. On October 12 of this year, the NRC appeal board delivered a 160-page decision that claims the Ramapo is not a capable fault. And a majority of the board members turned down a demand for a million-dollar earthquake-monitoring network, stating that “it is unnecessary and will not add to the assurance of public health and safety.” The major property-liability insurance companies—Selected Risk Insurance Company and Farmer’s Fund in New Jersey, and Continental Insurance Company in Manhattan—say earthquake coverage is not widely sold here. Selected Risk does write earthquake insurance as an endorsement on some homeowners’ policies in Jersey. Metropolitan Life writes earthquake insurance for an additional premium but rarely has requests from its New York customers.

The fact remains: New York’s earthquake awareness is nil and preparedness nonexistent.

“If a siren went off,” points out Louis P. Wein, former director of the Mayor’s Task Force for Emergency Preparedness, “nobody would know what to do.” He claims that 70 percent of the city’s civil-alert sirens are out of order.

Says a Fire Department spokesman: “Look, people could put smoke detectors in their homes and save their lives but they don’t, so I doubt that any earthquake plan would motivate them. We have enough trouble getting people to comply with existing fire regulations.”

Cost is a factor. To prevent structural failure in a moderate earthquake adds about 5 percent to construction costs. It is impossible to make a building absolutely earthquake-proof. Buildings are constructed to withstand certain horizontal and vertical pressures, such as wind, rain, and snow; but it is not standard in New York building practice to protect them from earthquakes. (Continued on page 55)



White Shoulders[®]

The beautiful and lasting perfume specially created for the American woman

Evyon Perfumes, Inc.

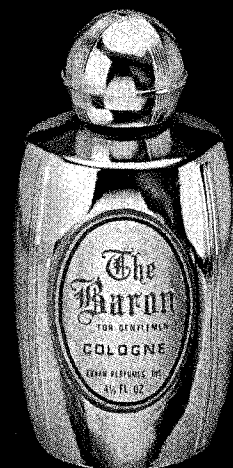
LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Baron[®]



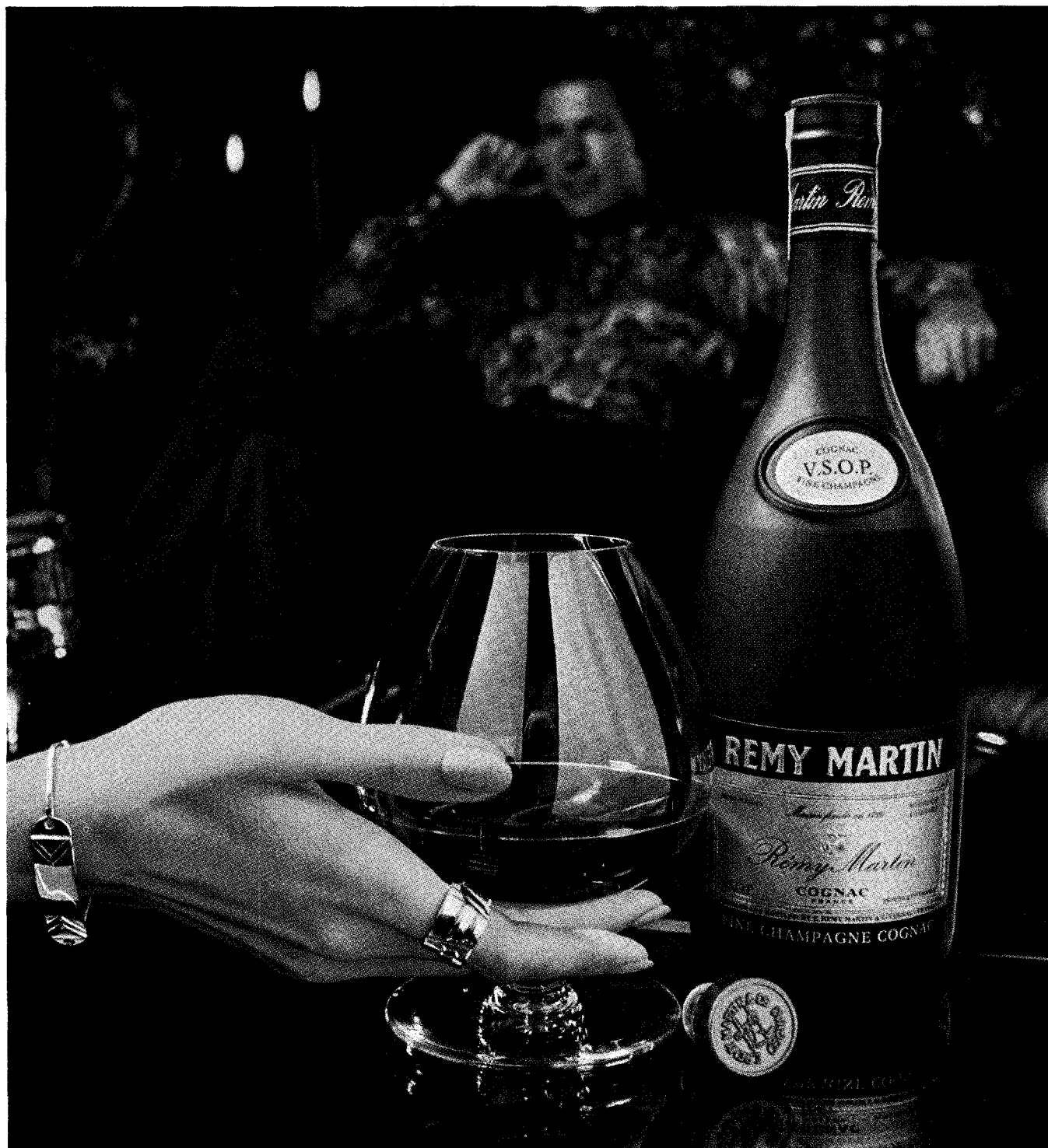
For me—only the best

Evyan Perfumes, Inc.



Have anything you want before dinner.

After dinner is reserved for Remy Martin.



Only after dinner can you devote the time and attention that Remy Martin cognac demands—and so richly repays. And no other cognac—no other drink—can so enhance your best hours.

Forget the compromises of the day.

After dinner is reserved for Remy Martin and you.

80 Proof. Renfield Importers, Ltd. New York

Remy Martin
V.S.O.P.
FINE CHAMPAGNE COGNAC

The after dinner drink

(Continued from page 51) There is some consolation in New York's above-average sturdiness. According to one well-known architect, most buildings in Manhattan were done in steel because steel is cheaper. Because steel is more flexible than concrete, New Yorkers are relatively safe indoors.

Earthquakes along our East Coast are neither new nor rare. The Iroquois Indians believed the earth was supported by a great tortoise and that when the earth shook the tortoise was shuffling his feet. An earthquake in 1884, believed to be centered in Brooklyn, knocked down chimneys and was felt from Massachusetts to Pennsylvania, according to Dr. Richter, the 77-year-old dean of seismology. There was no precise measurement made of its size or intensity as instruments at the time were relatively unsophisticated.

Prediction methods remain elusive. Dr. Aggarwal, who made the first successful prediction in the United States of a very small earthquake (in 1973, a magnitude 2.6 at Blue Mountain Lake, New York), says: "Earthquakes in principle are predictable. When or how big we don't know. The Chinese have done it. To do it, you have to suspect that an earthquake might occur. Earthquakes tend to occur infrequently here, making them harder to study."

Are there earthquakes in our future? One theory hinges on an unusual planetary alignment between 1977 and 1982—when some scientists suspect that all the planets of the solar system will be in conjunction with every other planet on the same side of the sun. When Jupiter, the last of the planets to swing around, aligns with Mars in early 1982—a once-in-every-179-years event—major atmospheric and seismic changes are expected. "Movements of large masses of atmosphere will agitate regions of geological instability into life," write John R. Gribbin and Stephen Plagemann in their book *Jupiter Effect*. "There will be many earthquakes, large and small, around susceptible regions of the globe."

This theory is open to dispute, but one thing is certain: Under great strain, waiting for a good shove, is the California San Andreas fault. Portions of it run right under Los Angeles and San Francisco.

The Ramapo is a small sister of the West Coast fault, but there are those nuclear reactors just up the Hudson. And if there should be a major series of earthquakes, there's no reason not to expect that the Ramapo fault will get into the act as well.

At Luchow's, the tree is bigger than Luchow's.



Luchow's is the home of New York's tallest indoor Christmas tree. It's so tall, in fact, it goes right through the roof. Bring your whole family to see it. And bring the American Express Card too. It's always welcome at



Luchow's

110 East 14th St. 477-4860

The American Express Card.
Don't leave home without it.

Number One in New York... and New York's Greatest Value

ACT III HAIRCUTTERS

800 Lexington Ave. (62nd) 688-0877
79th Street at Lexington 249-2164
214 West 38th Street (7th Ave.) 575-1888
26 Vesey St. (Church & B'way) 349-4160
53rd Street at Lexington 759-9678
117 East 60th Street (Park-Lex.) 838-5320

PERMANENTS • RELAXING
COLORING • FROSTING • SKIN CARE
CONDITIONING • MAKEUP



Why I Won't Miss Eric Sevareid

By Gloria Emerson



“...He was a brilliant war correspondent; his energy, courage, and eyes never failed. But he seemed pinned forever in the forties ...”

After almost 50 years as a journalist, 38 of them with CBS, Eric Sevareid will retire on November 30, just four days after his sixth-fifth birthday. In a recent newspaper interview, Mr. Sevareid said: “To have been an American journalist in this generation is the luckiest thing that could happen to anybody. You’re taken seriously, you’re well paid, you sit above the salt.”

Indeed. And this is where the trouble lies. For many years, giving the commentary on the *CBS Evening News With Walter Cronkite*, Mr. Sevareid has been addressing people who are below the salt, people who might not even know what the expression means. A good journalist should never seem superior to the people whose history he is describing, but Mr. Sevareid often sounded like a head of state, or a slightly soured professor. He was often criticized for rambling, for failing to make clear what it was he wished to say. Others put it more harshly: What came from Mr. Sevareid (who often said in one way or another that Armageddon had not yet come to pass and that mankind would endure) was a river of mush. His defense was that there are no longer any snap solutions,

any easy answers. He was never a villainous man. Even those who wished he would show more fire in the Nixon-Agnew years felt, as James Wechsler of the *New York Post* put it, that he was “a civilized, thoughtful, sensitive man with deeply humane instincts.”

But, in the end, his most memorable trait seemed to be the manner in which he could blunt and make boring the most unforgettable moments in our lives. On April 22, 1975, for example, when the war was most suddenly ending, he began his commentary this way: “The visible agony in Vietnam should soon be over. The invisible agony to follow will be invisible.”

I finally gave up on Mr. Sevareid on the night of November 15, when CBS showed remarkably good film on the demonstrations marking the visit of the shah of Iran. It was startling stuff: The anti-shah forces were men without faces; they wore masks to prevent identification by Savak, the Iranian secret-police force which has agents in this country. Signs told their side of an unhappy story: political prisoners and torture, the repressive regime of a dictator, their disgust with the United States for giving the shah almost every-

thing he wants. And we also saw an astonishing sight: a cloud of tear gas meant to dispel the agitators blowing smack into the faces of the shah and the empress, President Carter and his wife, Vice-President Mondale, and other dignitaries, making them bend, cough, wheeze, weep, and squint. The United States put the shah in power after demolishing the legally elected government of Premier Mohammed Mossadegh in 1953 and is now dependent on His Serene Highness to keep oil prices down among the other OPEC countries. The next day, the shah said: “After perusing the world economic situation we came to the conclusion of giving you a break.”

There was a great deal Mr. Sevareid might have said about our poisonous bond with Iran, but instead he went on like this: “No doubt it’s still a kind of compliment to the tolerance and universality of America that even foreign dissidents feel free to use this capital city as their arena.” Mr. Sevareid acknowledged that the shah does not apologize for his own rule and does not hold democracies in high esteem. “He could be reminded of that old remark of an American statesman that



WIDE WORLD

monarchies are like a sailing ship, riding majestically until they hit an obstacle, while democracy is a raft—your feet are always wet but the thing doesn't sink. . . .”

Mr. Severeid has complained that the two and a quarter minutes usually allotted to him on the CBS evening news—instead of the three to four minutes he once had for his famous radio broadcasts—hampers him. But the fault is not with the medium.

The world of Eric Severeid is a small, special one, full of echoes. What he seems to miss is an era that most Americans never shared, never knew.

“New York looks tackier all the time,” he said to Haynes Johnson of the *Washington Post*. “It's still New York, of course, marvelous in many ways. But the old Park Avenue–Long Island society is gone. The old café society around the Stork Club and ‘21’ is gone. Hollywood is full of do-gooders and deep thinkers: The old, crazy, careless, wonderful life there is gone.”

When John J. O'Connor of the *New York Times* once criticized Mr. Severeid for trying to sound profound while never reaching a conclusive point, Mr. Severeid replied that the emphasis in his work must be “upon analysis, elucidation, not advocacy.” But he hardly held to that. On September 26, he denounced a celebration of some 2,000 Americans in the Beacon Theater in New York to welcome the

Vietnamese delegation newly seated at the United Nations. “Most of those in the New York theater were not celebrating peace,” he said. “They were celebrating the triumph of communist totalitarianism, which is what they had always been working for in the guise of a peace movement.” He could never connect the young-American uprising of the sixties with the nation he so deeply loves. Severeid's America is symbolized by Velva, North Dakota, where he was born in a family of Norwegian Lutheran stock. It is sad that Mr. Severeid refused to make room in his mind or in his heart for that rebellious generation, because as a young man he had been much like them.

He began his reporting career at eighteen and was a foreign correspondent for United Press when Ed Murrow hired him in 1939. He was a brilliant war correspondent; his energy and courage and eyes never failed. Perhaps a reporter who has done his best work in a war never leaves that war—in Mr. Severeid's case, he seemed pinned forever in the forties. In the later years, when the prizes began to come, and the money, and a feeling of his own self-worth, that Eric Severeid was no longer able to reach as many of us as he once had. He has been a fine writer, and his most splendid achievement may be his book, *Not So Wild a Dream*, first published in 1946 and reissued last year. There is one passage about colonial,

wartime India which shows what the younger Severeid was like, how much he saw, and how deeply he felt it.

“In this land, where the contrasts of material wealth are as extreme as they ever were in America, wealth was worshipped as abjectly as it ever was in America. A large crowd of the political and military ‘four hundred’ gathered in the gardens of a Hindu industrialist. . . . Our host had just donated two lakhs of rupees—a large sum—to the Delhi poorhouse, and with proper modesty he bowed right and left as the guests toasted his health and generosity and consumed his cakes and ices. Officials who were capable of casting the Christlike Nehru into jail fawned upon this man and murmured: ‘Hear, Hear!’ to the humorous speech of the Jam Saheb of Nawanager . . . who jested with our host about his money in the traditional banter of rich men anywhere . . . A few more withered bodies, stupefied by hunger and disease, had been shovelled out of sight into the poorhouse and, with this as an excuse, fat and powerful men gathered to congratulate one another upon their fat and their power.”

In the last decades, Severeid disappointed and frustrated me, not because of his age, but because of his grandeur. He no longer saw who the men congratulating each other on their fat and power were—because he stood too close to them.

The Window Washer's Tale

Transcribed and edited by Mary Richie

“...You go into various apartments and meet people, a varied life. Socialites and the prominent. You see how the other world lives...”

Larry Aguirri, now retired, was a window washer for 30 years. He has gazed, through the glass, on the homes and lives of the rich and famous. They are different, but it's not a difference that impresses him much, as his taped recollections reveal.

My father was born in the mountains, in the Pyrenees of Spain, and my mother came from the mountainous part of Italy. So when I went into window cleaning at the age of 22, I related it to my family. Both sides came from the mountains and here I am, climbing up the mountains of the city. The concrete mountains, I always called them.

Turned out to be quite an interesting life. Didn't pay as good as other jobs, but I sure loved doing it all these years. The characters you meet, the weather you have to work with. Nobody bothered you, you did your work and were one of the few who could do this type of job. It's a lonely life, sort of a hero's life. You feel like a Superman, hanging out on a belt. Not everybody could trust the belt.

You must rely on three inches of webbing and two hangers that are hooked on the outside of the window. You don't know who installed them. And if you're hanging out there and thinking about that, you're in trouble. You just have to have faith.

It was in the middle of winter, on the ninth floor, Mrs. Sarnoff's apartment. It was in February. I was hanging from there, dangling five or six feet. I had to decide whether to yell for help, for the Fire Department, and wonder if anybody was going to hear me, and if the anchor was going to hold. Or whether to get back up myself. I pulled myself up, like a mountain climber. If you had weak arms you'd just wait there and say, "Help!" Who listens to you, ninth floor up, and nobody around!

When I got myself up and back in, I said to myself, "Now don't panic, you got to continue washing the window." Which I did. Just then the maid came to the window. I opened the window and I said to her inside, "I was just hanging down there. Would you have a shot of whiskey for me?" She said, "Oh you've kissed the Blarney Stone. You're always telling jokes." She never believed me. So I finished the job.

And this happened to me again later on. There was an air-conditioning unit, and it was on. I reached my leg over across it, which is a safety violation. As I put my leg across, I got a shock running through my body. There was a short in the unit. To make it better, the window frame was metal. So there I was, standing there like I was being electrocuted. You get panicky and all you think of is to break away from this electrical current. Which I did. I snapped my hand down, not realizing I wasn't fully anchored, and again I dropped down on the end of the belt.

There was this colored butler who saw me hanging between the windows, and he was looking at me when I dropped. I saw the expression on his face! He ran away from me, he ran away! I pulled myself up and come back in through the window. I said, "Hey! Where were you!" He said, "Man, I saw you drop." I said, "I did, and how about coming to help me?" I was quite annoyed with him. He gave me a drink.

But that shows you you never really learn. You get too cocky. Too sure of yourself on a job. I seen myself walk on window ledges about twelve to fourteen inches wide. Unhooked. Carrying a bucket, walking on the outside. As you're doing it you say to yourself, What the hell are you proving? You're going to fall. What am I saving, half an hour's time? I think you're trying to prove something. It's your ego. No-

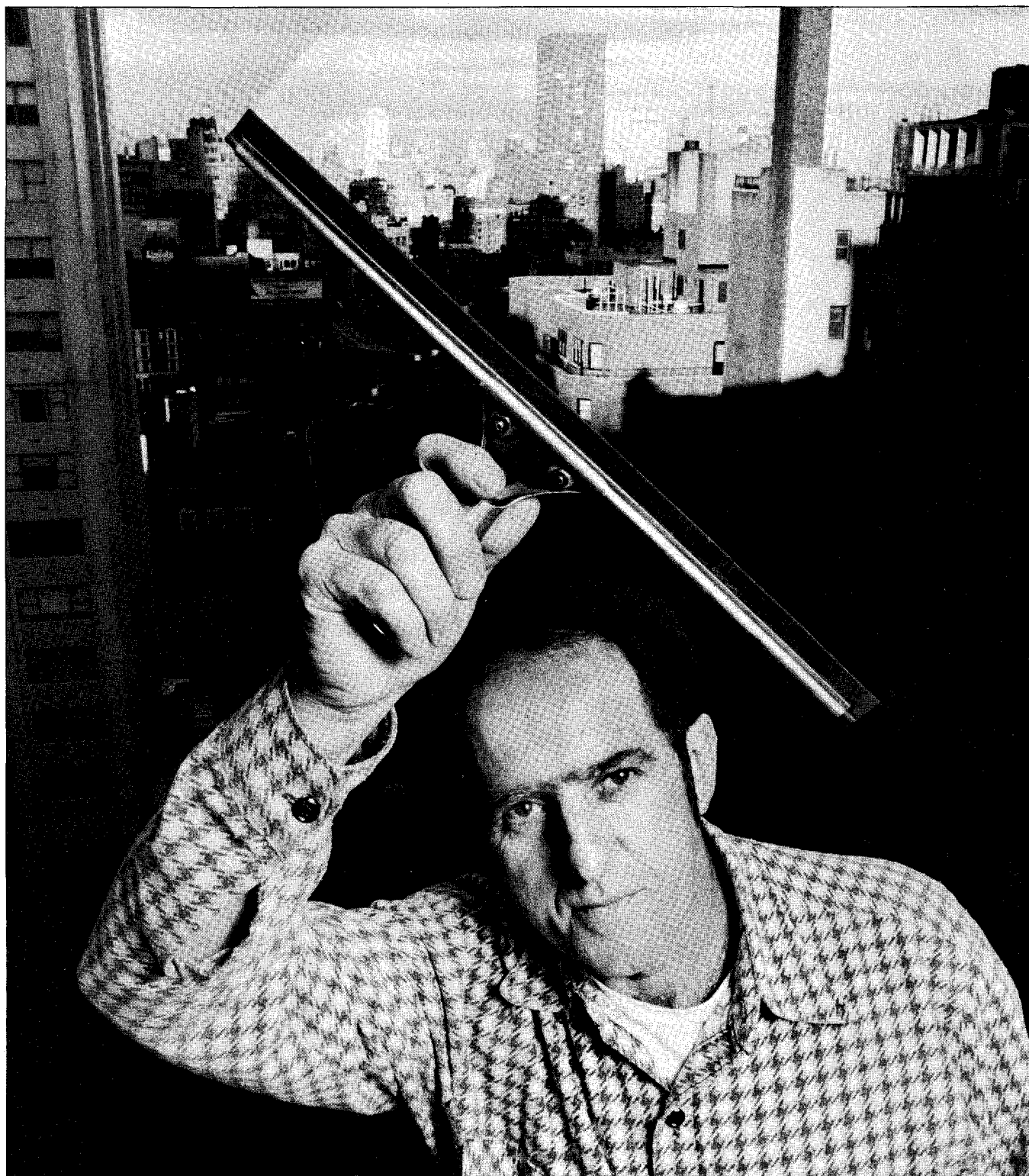
body's watching you, there's not even an audience to clap for you. It's just that it's daring.

People ask me, What do you need to become a window cleaner? All you need is a strong back and a weak mind. You have to like the individual life, you've got to like working alone. Maybe a touch of the daring, you know, Zorro. But what makes up for it is that you go into various apartments and you meet people, a varied life. Socialites and the prominent. You see how the other world lives. I guess I'm saying this because I like privates.

When you do privates—privates is when you're doing private apartments, not a commercial building—you do on the average 60 to 80 windows a day. If they're dirty it takes you longer. We have apartments in the city—why they're fantastic. Anywhere from 60 to 80 windows in the one apartment. We have a triplex on East End Avenue with 110 windows. Takes two men six hours to clean it. A monthly job. When times were good, society cleaned their windows every two weeks. Now it's down to every two months. People are still going out to the nightclubs, but they're looking out their windows less than they used to.

It's a saying that when you do these socialites' apartments, the windows you do best are the maid's and the butler's, the kitchen and the living room. Because those are the windows that are most often seen. And the rest of the place you can half do. They're so busy with life they don't see anything.

I always look presentable, and I got away with more than the average window cleaner. I'm well liked, everyone's glad to see me when I come by, and I'm glad to see them. I find I can skip more windows with my personality. Sometimes I get lazy and I just do the outside, not the inside. They'll say, "Beautiful job, Larry." I have to



Through a glass, darkly: *The author, Larry Aguirri, at work. "When times were good, society cleaned their windows every two weeks. Now it's every two months. People still go out, but they're looking out their windows less than they used to."*

laugh at that. Because the difference between the average person and the window cleaner is that you look *through* the glass, the window cleaner looks *at* the glass. I feel very badly later that I cheated people but it's only a temporary feeling. To hell with them once in a while.

I study character. I found most of my customers are not at all sincere.

Like when people say, How are you, how's your family, they don't really mean it. The ladies of the house are so wrapped up with their problems and their social schedules that they don't have time to talk to you. One or two you would sit down and discuss something with, but mostly they seem to be miles away. They look at you like you come from another planet.

One good thing about this job. If people bite your head off you say yes, yes, and you get out the window and close it and you're on your own. They can do all the hollering in the world. The husbands got them aggravated or the maid didn't come in or the wash didn't come out. And they take it out on the guy who comes to see them, the window cleaner.

The essence of fine
fashion & fragrance

by *Piero D'Amico*



Pierotti Couture, Ltd.
42 E. 57 Street, New York City
610 Toulouse Street, New Orleans

Barbizon Plaza
LIBRARY
A LITERARY DISCOTHEQUE

DUE DATE	DUE DATE
You're overdue at The Library. Return yourself immediately for great drinks and disco. Of course there's a fine. (A fine time, that is.)	

No denim. Gentlemen (unlike our books) required to wear jackets.
Between 58th & 59th on Avenue of the Americas
Mon-Fri 4 30pm-3am • Sat 9pm-3am • Sun 8pm-2am
Cocktail music until 9 • Disco until closing
Telephone 247-7000

“...Mrs. Slater, she’s known to have distinctive tastes. I found the apartment a bore...”

I had this lady in the perfume business. I cleaned the windows in her townhouse. I was walking up this beautiful spiral staircase, like the movies, and she says, “Larry, if you have a chance, would you mind cleaning this chandelier?” We do that sometimes. It was my specialty. I had good hands and never broke anything. “If you clean the chandelier,” she says, “I’ll give you \$5.” I looked at the lady, I looked at the chandelier, and I stopped dead, and I said, “Madam, that will cost you \$35, not \$5.” She never answered me but walked away. Can you imagine? It would have taken me three hours! They think it’s back in human-slave-market times.

The pay for a five-day week is around \$275. The ones who work on scaffold get \$2 or \$3 a day more. Ladder work is also \$2 to \$3 more because it’s more strenuous carrying ladders. There are many jobs where there are high plate-glass windows you can’t do with a belt or a scaffold, so you need a ladder. That’s scary. At the top it’s only six inches wide, and all you have is a plate glass in front of you. You hope that plate glass doesn’t give because you’re going to go right through it, and it not only cuts, it tears as it cuts.

In the old days, it was a lot of Polish and Ukrainians in this job. Today if there’s any one group, it’s Puerto Ricans and blacks, because it’s a high-paying job for them. To them \$250 to \$275 is very good pay. They’ve never had the opportunity. So they’re not going to make waves to get any more. To me this job should pay \$400 a week. Really. With the risk you take. Winter and summer. Nobody’d want to go out for less than \$500. You’re going to see less and less white people in this trade. I think the United States in general should do more for its workers. Not just let the rich have it. It’s getting worse, that issue.

It used to be people gave you coffee and breakfast. Or if I was there at lunch they’d fix me a sandwich. In a big house with servants you’d wind up eating a hot meal. Today that’s finished. You don’t even get off with a cup of coffee. Some of the older maids, they offer me a cup of coffee or a sandwich but tell me to eat it in their room so the madam won’t see. I feel bad about that. I say, Look, if you’re going to get into trouble over a lousy cup of coffee, forget it.

We do have prejudice problems in

privates. I do very little commercial work, there you’re not bothered by your color. You did your work and came out. New York is known to shut its eyes at the color barrier anyway. But in privates, the maids seem to resent the blacks and Puerto Ricans. That is, the black and Puerto Rican maids don’t like the black and Puerto Rican window cleaners. I don’t know what it is. I haven’t found any answer to it. Although some have told me that black and Puerto Rican window cleaners are a little sharp, a little nasty. If the maids ask them to move something away from the windowsill or one day the window isn’t done properly, they’ll turn around and say, If you don’t like it do it yourself, or Get another cleaner. They’re sort of antagonistic; they don’t take any nonsense. And yet they should. It’s your job to please the person because if the maid complains to the madam, she in turn calls the office and won’t pay the bill and the boss will deduct it from the man’s earnings. You got to be a little neat when you go to work. The people have fine furniture around, you have to be careful.

Now take Mrs. Payson. I understand from the butler that the chandeliers and some of the furniture in the living room were borrowed from that museum in France, Marie Antoinette, that period. Now I can appreciate the beauty, but I don’t care for it. I’m leaning toward the modern arts. Some of these socialites, they have very famous paintings, Rembrandt and you name them. You see them on the wall. I learned to appreciate art and chandeliers and crystalware and silverware, I look at it. I’ve seen some modern lines in painting that is too modern for me. I can’t figure out what it is. Yet it could be done by a very well-known painter. That’s another pleasure of going into these apartments. You see the best.

Mrs. Slater, she’s known to have distinctive decorating features. I found the apartment a bore. I can’t see where the hell I’m going in there, it’s totally dark. They never put on the lights. One day I was walking in there and all of a sudden something was licking my hand. When I was able to make it out it was a huge Great Dane. I almost dropped my bucket with fright. I read write-ups about her apartment. I can’t even say it’s beautiful because I’ve never seen it, it’s never bright enough. She has beautiful things on

the wall—that I could see. And the lighting is quite interesting in the bathroom, which is fantastic. You go in the bathroom and you can't concentrate on what you were in the bathroom for. It throws you off.

Surprisingly enough, in these apartments you also see the worst. A lovely lady, I've been doing her for about twenty years, finally changed the rug in the upstairs bathroom. And she said, "How do you like it, Larry? Isn't it beautiful? I hope it lasts as long as the other one, it was down 25 years." The other one, I would have thrown it away ten years before. I've seen draperies half hanging off the walls, the furniture what was good stuff rotted, rugs I could stumble over. And they just put up with it. You can't say they're cheap. It's their life-style.

We assume because they're on Park Avenue that they've got to have the best and it's seldom so. Some of these people really can't make ends meet. I've seen elderly people who are just managing but they'll hang on to that Park Avenue address though they have nothing in the apartment. It's pathetic. They don't like to give up. They'll do without eating to stay there.

The thing I took pride in, these people trusted me. There aren't many they did trust. I was always able to walk into an apartment and I felt quite good about this. I had the reputation of honesty. Sometimes I didn't like it, there were too many valuable things laying around, money laying around, silver, paintings. Not that I could put them in my bucket, they were usually too big. I might have been tempted for a quick moment, but I'd say, Who else was here? You can always hide jewelry in the bucket. But they'd come after you.

In fact, it didn't make the papers but one of our men stole some jewelry from a socialite. It was worth quite a bit of money, \$60,000 or \$70,000. He did a stupid thing. He took it to a local jeweler and the jeweler turned him in. It kind of ruined the reputation of the shop. Especially me. I'd been going to that place. They look at you like they can't trust you. But they realize after a while that one bad guy doesn't make everybody a crook.

Because people are socialites, it doesn't mean they keep an exceptionally clean apartment. That's an idea we have. We figure money and cleanliness go together. But it's not so. I found some of them are very sloppy. I've seen them leave their clothes and personal garments on the floor. Hygienic things laying around for their maids to clean up. I would feel I was degrading myself if I left some of the

The evening: special.
The mood: "don't go."
The enticement: **Kahlúa Kups**



Irresistible! Cups of fine chocolate that you fill with Kahlúa. Sip the drink, nibble the cup and start all over again. Because you deserve something nice. Cups complete with foil servers, twelve to the box. 3 boxes for \$7.00; minimum order, 3 boxes. Shipped postpaid. Sorry, no c.o.d.

Kahlúa. Coffee Liqueur from Sunny Mexico. 53 Proof. Maidstone Wine & Spirits Inc. 116 N. Robertson, Los Angeles, CA 90048.



**We're
all you need
to know about
BRUCE
wood floors**

This is *Bruce Stone Parquet* in genuine oak, prefinished in Smooth Hearth Brown. Economical, it can be installed anywhere — even over a concrete subfloor.

See the complete Bruce line at our convenient showroom, where you can choose from the largest wood floor collection in America.

Most floors in stock for immediate delivery or installation.

**Hoboken
Wood Floors**

Just minutes from Times Square:

100 Willow St., East Rutherford, N.J.
Mon.-Fri., 9 to 5. Thurs. till 7
(212) 564-6818 (201) 933-9700
Send one dollar for full color brochure.

"I shoulda gone to the Nevele."



When you decide to spend a weekend in the city, you may find yourself competing with about 8 million other people who have the same idea. You can avoid this competition—and the waiting lines, and the 8 million people—just by driving 90 minutes to the Nevele.

We're a peaceful, 1,000-acre resort where sanity and relaxation prevail. You can ski, swim, play platform tennis, go tobogganing, go cross country skiing, nightclubbing, sightseeing, or just plain escaping. And a big weekend at the Nevele could easily end up costing you less than a big weekend in the city.

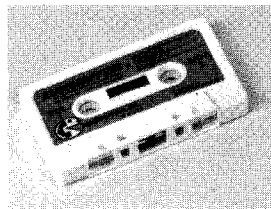
This winter, come to the Nevele. It means never having to say, "I shoulda gone to the Nevele."

NEVELE

Nevele Hotel, Ellenville, N.Y. 12428, Direct Wire NY (212) 244-0800, Hotel (914) 647-6000

WOULD YOU HANG UP ON JIMMY CARTER?

Are you getting more hangups than messages on your phone answering machine?



Then say hello to Namedroppers!

Namedroppers has nine other celebrity impersonators who will answer your phone with a pre-recorded message. These recordings come in long and short versions that can be easily transferred to your telephone answering machine.

Have your phone answered by these impersonations:

Richard Nixon	C. B. Trucker
Columbo	George Burns and Gracie Allen
Jimmy Carter	Sylvester Stallone
W. C. Fields	Fred The Cockatoo
Dracula	The Phone Song © 1977
Farrah Fawcett	The Phone Song Instrumental © 1977

To hear a **FREE SAMPLE** (24 hrs. a day) please call **TOLL FREE (1-800-421-7215)** (Calif. Res. call **TOLL FREE 1-800-352-7451** or call direct **1-213-870-5995**).

ORDERS AND INQUIRIES: MAIL TO P.O. BOX 288, Beverly Hills, CA 90213. \$10.00 each plus \$1.00 for postage and handling.



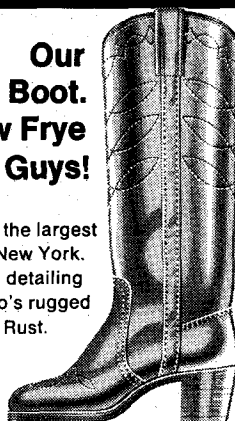
McCREEDY & SCHREIBER
213 East 59th St., 759-9241 37 & 55 West 46th St., JU 2-1552

Our Colorado Boot. Big New Frye For Gals and Guys!

McCreedy adds another to the largest Frye Boot collection in all New York. This one is 16" high with stitched detailing as authentic as that worn by Colorado's rugged cowboys. Available in Rocky Mountain Rust.

Gals Sizes: 4-10, B Width, \$73.

Guys Sizes: 6-14, D Width, \$77.



46th St. Stores Daily To 6:15; Thurs. To 9
59th St. Store Daily To 7; Mon., Thurs., Fri. To 9; Sunday 12 To 6.

personal items around for the maid-servants to clean.

I've had another lady, an elderly socialite. I used to call her the general, because she used to give orders like a general. If my appointment was at eight in the morning I had to be there at eight. If I wasn't, if I was five minutes late, she would call the office and ask where Larry was. One morning I went in late and I said, "Good morning, Mrs. Straus." And she looked at me and didn't say a word. I had my woolen cap on—evidently I didn't take it off to address her properly. So I removed it and I said, "I beg your pardon. How are you?" "Fine. You're late." So I said, "Yes ma'am. It couldn't be helped." I had to think up a little story: "The Long Island Rail Road was late." And she said, "That doesn't make any difference whatsoever. You're supposed to make allowances for these things." So I says to myself, What am I supposed to do now, get into an argument with an old lady? I just humored her and walked out apologetically. Because she's an elderly lady.

Mrs. Onassis has a big place on Fifth Avenue. She has a lot of change of help. This particular time we went up and again there was a change, in the cook. There was a Chinese fellow, Oriental anyway, doing some culinary work and he had a hatchet or a big knife in his hand. He saw us and he started raging. From what I gather he was saying in the Chinese or Japanese tongue it was the wrong day, to come on the day he was off. I said, "Well look, I'm here today and I want the madam to tell me not to do it, not you." So the argument went out into the living room. Mrs. Onassis happened to come up and this cook talked English but was using vulgar language. He was saying f--k this and f--k that and who the f--k was here and what the f--k was that. The madam says, "What's wrong?" As I'm explaining he's rattling off and in front of Mrs. Onassis he uses his vulgar language. I was quite surprised that she didn't call him down for it. Maybe I thought Mrs. Onassis being whom she was shouldn't be allowed to hear words like that. Especially from her own staff. I thought that person would be canned right there. But what was surprising, the madam said, "Okay. Forget about the windows today, Larry. Come Tuesday when he's not here." So we walked out. I felt bad about that, that she let him get away with it.

Mrs. Onassis's apartment isn't really very neat. I think she's a person who enjoys her life and doesn't go overboard keeping her place exceptionally clean. An outside person would say,

We couldn't think of a better place to be.

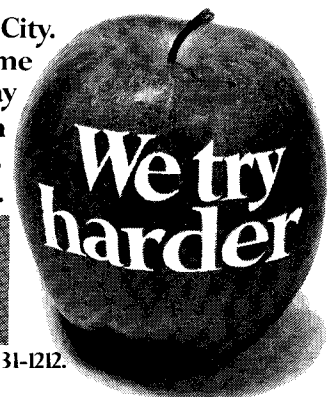


We at Avis proudly announce the move of our World Headquarters to New York City.

New York is the city that demands nothing but the best. And that's the same attitude that has made Avis the success it is today. So when we say

"We try harder", it's more than just a slogan. Because if you can make it in New York, you can make it anywhere.

Avis in New York City. After all, for people who try harder, it's the place to be.



Avis offers car and truck rental and leasing services worldwide. For reservations call toll-free 800-331-1212.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Brrrr

INTRODUCING IMPORTED DOORNKAAAT
SERVED CHILLED WITHOUT ICE
(OR ON THE ROCKS).



Doornkaat

FROM GERMANY,
A MOST POPULAR DRINK ON THE CONTINENT.



94 PROOF DISTILLED DRY GIN IMPORTED FROM GERMANY BY SCHENLEY WORLD T & CO., NEW YORK ©1976

A place for people who think "there's no place left to meet people anymore."

Does it ever seem to you that "singles" places are too frantic or too awkward or too desperate or too full of people you wouldn't want to meet anyway?

Come to the Concord.

We aren't a "singles place." We're a resort where people come to relax and have a good time, and meeting other people happens to be a good way to do that. And precisely for that reason, we're able to provide the sort of depressurized atmosphere in which people meet easily and naturally.

There's also a lot more to do here than sit and wait for The Right One To Come Along.

We have 16 indoor tennis courts (open 24 hours a day), skiing, swimming, quiet cocktail lounges, a purposefully unpeaceful discotheque, a nightclub, and some of the most beautiful Winter countryside in the entire Northeast.

So whom you meet, and where you meet, and when you meet are entirely up to you.

Come to the Concord this Winter—for one of our Singles' Weekends or any other time. And meet other people as convinced as you are that "there's no place left to meet people anymore."

For details or reservations, write The Concord Hotel.

THE CONCORD HOTEL



The Concord Hotel, Kiamesha Lake, NY 12751, NYC Direct Line (212) 244-3500, Hotel (914) 794-4000.

"Oh, it's got to be clean because it's Mrs. Onassis's. It's got to be beautiful." I found it neither neat nor beautiful.

Most places, the maids and butlers don't really gossip about the lady of the house. Just in general, you get the idea she was having an affair or she's alcoholic. They won't say outright, because I could quote them. "Charles said this" or "Henry said that." But the maid has to talk to somebody. After a while, in the right time and place, people will tell you their life. At other times they won't tell you a paragraph. I happened to be there the right time many times.

The ladies of the house aren't always going to the beauty parlor. They're on a date to see a young man or an old man or whatever. They're not doing any hanky-panky in their own house, it's too obvious. They get their hair done a lot and they go to this club and that club but a lot of these meetings are for sex. Their husbands are away most of the time and many of them don't come home week after week on business trips. And the women have to do something to take up their time.

A lot of them were drinkers. I knew from their breaths and their bleary eyes. Also by the fact they address you more warmly when you go in to work than when you meet them on the street. In the apartment, under the influence of a few liqueurs, they're more friendly. I see a glass in the bedroom or in the library at eight in the morning, ten, one in the afternoon. I know there's a lot of drinking going on.

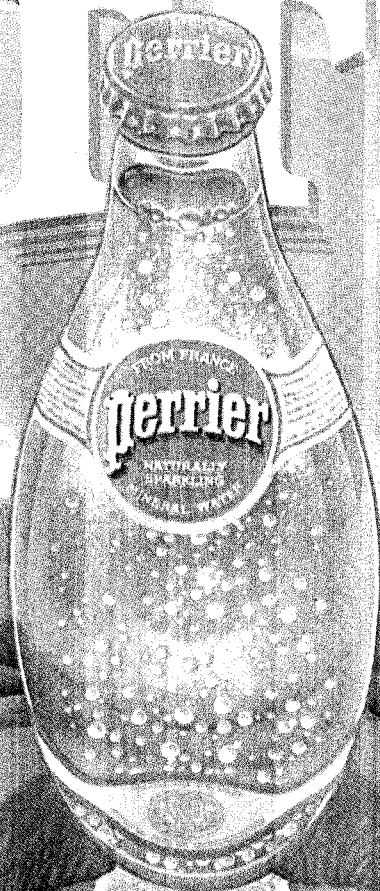
I saw very few husbands, because they'd be gone by 8 A.M. or so. I think most of the women are lonely. They don't know what to do with their time and their money. You can only shop for clothes so often. I think they get driven to drink to take up the time.

Window washers of the old school were known to drink. It's a lonely life. You meet people but basically you're alone. This one particular fellow, a friend of mine, was a fantastic window cleaner. One of the best and fastest men I've ever worked with. He'd met a South American girl, they'd been courting each other three or four years. She was fed up with the fact he wasn't making any overtures on marriage. She gave him the ultimatum and when nothing happened she went back to South America. He always was a drinker, and when she left him he seemed to go downhill. He began to drink more and periodically he'd disappear for a week or two. There was a time when he got hit with a car and was in the hospital with a broken leg. That was due to the fact that he was intoxicated. It was very pathetic.

One morning, I was coming back

IMPORTED

perrier



Naturally sparkling from the center of the earth.

Today, Man artificially carbonates his drinks and mixers.
But *not* Perrier.

The miracle of Perrier is *natural carbonation*:

Lighter, more refreshing and more delicate than
any made by Man.

That "miracle" takes place deep below the
surface of the earth in Southern France near Vergeze.

There, delicate gasses — trapped over 140 million
years ago in the volcanic eruptions of the Cretaceous
Era — are released and rise through porous limestone
and cracked marls to add natural life and sparkle to the
icy waters of a single spring: *Source Perrier*.

The result is Perrier.

Bottled directly from Nature. With no chemicals,
preservatives, flavorings or additives of any type.

And no calories.

100% natural Perrier.

Pure refreshment served chilled with a slice of
fresh lemon or a wedge of lime. So versatile it adds
"the sparkle of champagne" to fine wines. And, with
imported spirits, is the mixer *par excellence*.

Imported Perrier.

It is the product of Nature and the love of France.
Enjoy it in good health.



*When they remember the gift
they remember the giver.*



86 PROOF

uptown from doing a bank down in Wall Street. It was 4:30 A.M. or 5 A.M. In the city you don't need any lights to do windows. You can do it with your eyes closed. This guy had disappeared for a few weeks again. His mother called the office and my home to see if we had heard from him but we hadn't. I came passing by the Bowery where there are lots of drunks that hang out and as you stop for a red light they come up and clean your window and they have a hand out for a dime or a quarter. Who was cleaning the windshield of my car but my friend! There he was, spitting on the glass, wiping it with a dirty rag, asking me for a dime to get another drink. He never recognized me. It's pathetic when I think of the kind of work he was capable of doing.

I've developed a heart condition, coronary arteriosclerosis. It wasn't due to window cleaning. Because of a full disability, I'm able to go out even at the young age of 51 on full pension, which is \$215. I'll be going on Social Security too, but this pension will make life a little bearable. You can get along on that, not with caviar but cheese and and rye bread.

I have three children at home. One is a college student, but the other two are still young—nine and twelve. So I have ten more years of raising children. It's kind of tough, especially when you have a 26-year-old. You figure you've been at it for quite a while. I could leave my wife tomorrow, ha ha, but I don't know where to turn her in for two 25-year-olds. Ha, I couldn't even take care of one 25-year-old.

I got quite a few propositions. One was when I first started. I was only married two or three years and this woman asked me if I wanted to do her windows at her home in Connecticut on the weekend. She'd say, "When do you want to do my windows? Come up on a Friday night and stay over. I'll bring you back Sunday." It didn't penetrate: This is more than just window washing. She would never give any other indications, you know, like going around half dressed. It certainly wasn't going to take the whole weekend to wash the windows! This same lady would come by in my neighborhood where I lived with a chauffeur-driven Caddy to pay me by check. I was very naïve or very much in love with my wife, because I didn't realize the implications. It finally hit me when my wife said, "That's unusual. How come she's in this neighborhood, the poorer section?" I guess women are sharper than men. I was surprised at myself, because I consider myself a sharp guy. So I had to refuse washing the windows in Connecticut. Although ten

THE VITABATH ESCAPE.

Something
sensual.
For someone
special.

Doesn't someone you know deserve to feel luxuriously pampered? Give them Vitabath®. And let them escape from the world of the ordinary bath or shower forever. Just one capful of Vitabath's vitamin enriched, skin softening, cleansing gelee cascades into a gentle billowing foam. It leaves you feeling relaxed, refreshed, exhilarated—like nothing you've ever known before.

Known to Europeans as Badedas, the Vitabath escape comes in 3 delightful fragrances: Spring green, fresh pink, and tangy lemon. Any or all of them provide a perfect get away for the holidays.

©1977, Beecham Inc.

Where in the world do you find pure and natural wine?



Villa Banfi. 12 superb wines whose time has come. Labeled "Naturally Pure" because they are pure and natural. Don't take these words lightly. They are behind the excellent quality in every bottle of Villa Banfi.

Chianti Classico Riserva • Frascati Superiore • Bardolino, Valpolicella and Soave Classico Superiore • Inferno • Orvieto Classicos • Verdicchio di Jesi • Roman Red, White and Rosé.

Villa Banfi

When it pours, it reigns.

©1977 The House of Banfi, Farmingdale, N.Y. Fine Wine Merchants Since 1919

years later, maybe five years later, I was kind of sorry that I didn't. These women, they come out in any kind of dress. That could mean just bras and panties. I'm known to them after a number of years, and they come out like I was their husband. I really don't know how to take it. I think some of the time they were more or less propositioning me. Some even go so far as to test you to see how far you'll go with your words or actions. I always had to be very careful how I acted.

I had one occasion where I just felt in a sarcastic mood. I wanted to see just how far this woman would go. She was in a robe with nothing else underneath and everything was exposed, more or less. I said that I was interested, that I would call, we left it like that. A casual remark. Before you know it, next day I got a call from the office. That I tried to proposition this woman. I became infuriated and explained to the boss what happened. The way she come in front of me undressed. More or less propositioning me! I said, "I want you to come with me face to face and let her accuse me in person." He didn't like the idea but my character and reputation was at stake. These people talk to each other. I didn't want that smear. My boss came with me and we saw the super. The super said she was that kind of woman, a tease you would call it, and that I would only make noise for nothing. My boss apologized for not having more faith in me. I felt quite bad. From then on I was very careful.

I got more accustomed to seeing them in no clothes or half dressed, because half the time this is the way they come out. I think they don't care, their morals are more lax today than they ever were. I don't know if they were lonely women or just wanted to show their bodies or were really trying to seduce me. Only a few I was attracted to, anyway. The young ones weren't interested. The middle-aged were, because that seems to be the hungry age. I realize that now I'm past my forties. They put you on the spot. I'd walk into a bedroom and they're half dressed, and I say, "Oh, excuse me," and they say, "That's all right, Larry. Go right ahead." It's very hard concentrating on washing windows when there's a half-naked woman walking around, you know. You're liable to get your toes caught in the window.

I had another interesting experience, with a homosexual. One of our regular customers, a good-looking man younger than I. We used to sit and have conversations, have tea or coffee. Every time I'd go there, he'd be a little friendlier. He'd be sitting closer to me and he'd have his hand on my shoulder or my

DON'T LET THE TAX BITE EAT YOU ALIVE.

Ask us how our tax-sheltered retirement plans can help you defer payment of taxes on a part of your current income. Of course, you'll eventually be taxed on that portion, but by then you'll be older, possibly retired, and in a lower tax bracket. We can help if you're self-employed, or if your company doesn't offer a retirement plan. And depending upon your situation, we could help you quite a bit. Call 212-787-4500, or just stop by a convenient office. We'll help take some teeth out of the tax bite.

**CENTRAL
SAVINGS
BANK**
UNSTUFFY

Member FDIC
A Mutual Savings Bank

FORM **1040**

U.S. Individual Income Tax Return

1977

73rd & Broadway; 53rd & Ave. of the Americas; 34th &
Broadway; 14th & 4th Ave.; Maiden Lane & Water St.; Syosset L.I.
(Jericho Tpk. & So. Oyster Bay Rd.); Smithtown (on Route 111,
just south of Jericho Tpk.).

Give someone a rest this Christmas.

The Rest is part of the 30 exercises you — or someone special in your life — will perform under close personal supervision at the Nickolaus Exercise Centers.

The Rest, along with the other exercises, makes quite a present. Imagine. You're giving someone improved blood circulation, better toned muscles, the way to a lean, lithe body, a stronger back, a tighter abdomen, undimpled thighs, and a whole new vitality. Beats ties and nightgowns by a country mile.

Just call us, and we'll make all the arrangements.

Nickolaus Exercise Centers

Manhattan East

250 3rd Ave.
673-6265
767 Lex. at 60th St.
355-2693
509 5th Ave.
986-9100
308 E. 73rd St.
861-1770

West

237 W. 72nd St.
877-0755
Downtown
75 Maiden Lane
425-3915

Scarsdale

914-723-8812

Chappaqua

914-723-8812

Forest Hills

212-986-9100

Riverdale

212-549-2600

Manhasset

516-627-4892

Philadelphia

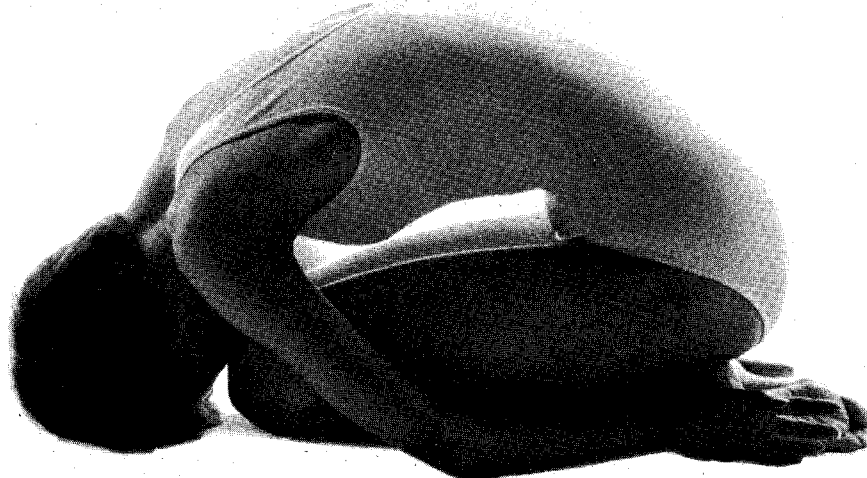
215-546-2860

Beverly Hills

213-274-5986

Opening Jan.
Fort Lee — Paramus
New Jersey
Call 212-986-9100
For Information

#6 the rest



arm, talking. I thought, "That's a manner. Doesn't mean a thing." One day, we were sitting there and he put his hand on my lap a few times and took it away. Then the hands stayed on my lap and he made an approach for a sex act. I felt quite perturbed. I remember saying, "If you don't take your hand away from there, you're going to find yourself flying out the window." I wound up feeling very bad about it. I realized I had hurt his feelings. I apologized and said, "That's not for me. Let's just keep it friendly and keep your hands to yourself." After that we got along very well.

My father was a chef in the city, the Hotel Pierre. Quite a good chef. He took us back to Spain in 1936; he owned property there with his brother, near Gibraltar. Just then my mother became pregnant and she said, "I want to have the child in the United States." She came back to have twins, a boy and a girl. Just then everything broke loose in Spain. My father's people were anti-Franco, *anarchistas*; they picked up two of them and I believe they were shot. So my parents were lucky to leave when they did. Six months after we were back in the United States my father came down with meningitis, and while being operated on his life expired. So that left my mother alone with twins and me, and I was just ten years old.

So we went from riches to rags. Welfare and everything came after that. I went to the High School of Aviation Trades and went into the service in combat and came back unscratched. I got married at 22 to a lovely Irish girl from the neighborhood. At 25 I became a father and this didn't stop until I was 42. I have a nine-year-old son and a twelve-year-old daughter. Also sons 21, 25, and 26.

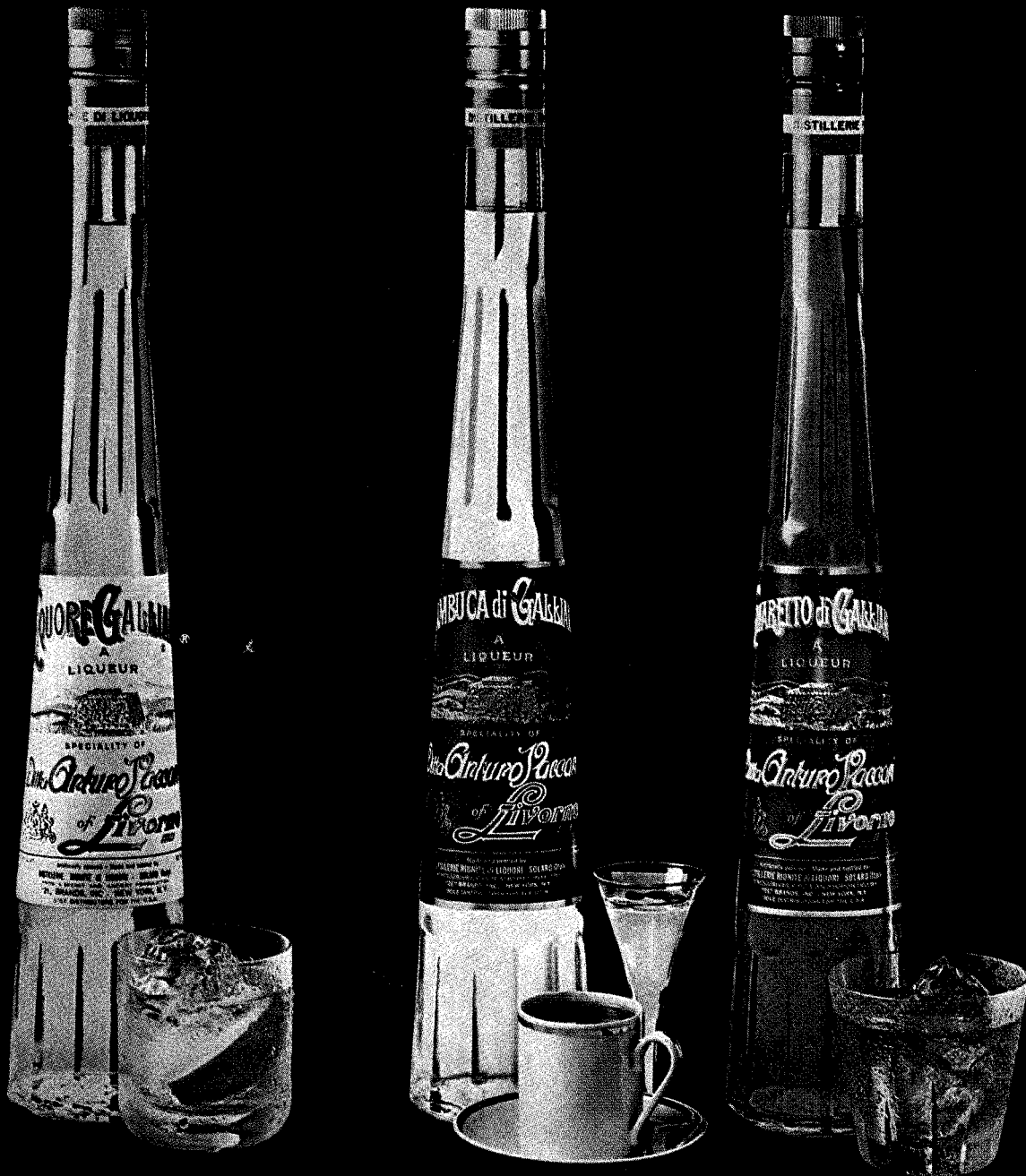
My daughter is adopted. We got her when she was a baby. Her mother died suddenly and her father didn't seem to want to have the baby. And we took her. At first I rejected the idea; my wife insisted. Three months later, my wife's father died, and I decided, That's enough suffering. I adopted the child.

I never had a day I didn't want to get up and go to work. Really loved it. In fact I turned down the firemen and Transit Authority because I wanted to stay with window cleaning. But I did at one point go into the restaurant business. I was going to invest. I was managing a steak house, but after working nineteen years on the outside, I couldn't stay in and cook and take the heat. I went back to window cleaning like a guy getting out of jail. I know I won't go to hell when I die. There aren't any windows there.

There's only one Liquore Galliano.

And now,
one Sambuca
di Galliano.

and one
Amaretto
di Galliano.

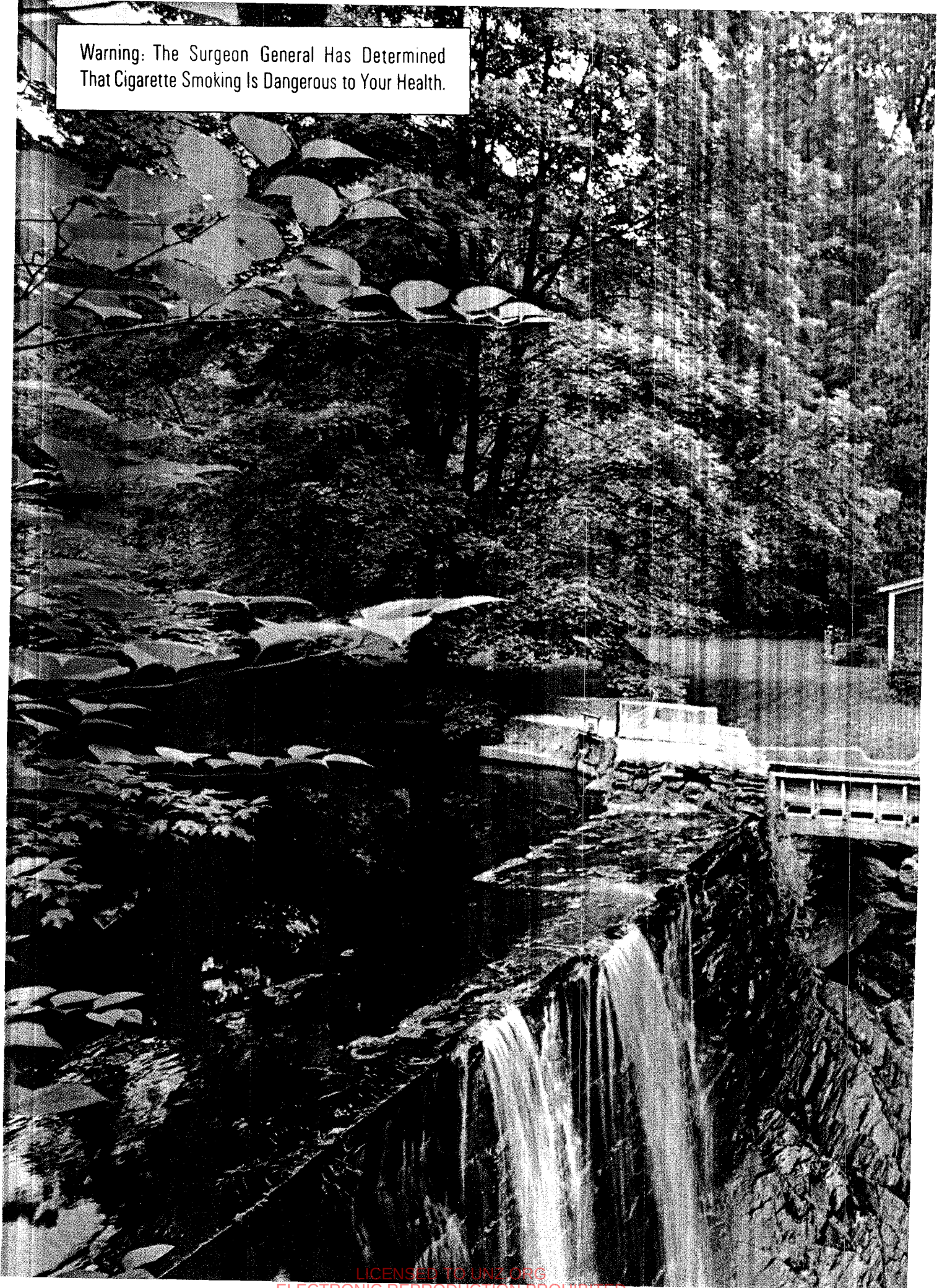


Italy has given the world countless masterpieces, but only one Galliano. And now, joining our renowned, golden *Liquore Galliano* are two more superb liqueurs; *Sambuca di Galliano* and *Amaretto di Galliano*. Like *Liquore Galliano*, each of these new liqueurs has a character, a personality all its own.

The Italian Classics by Galliano

"21" Brands, Inc., N.Y., N.Y. 56-84 Proof Liqueurs. ©1977 "21" Brands, Inc.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.



The most
refreshing taste
you can get
in any cigarette.



No wonder it's America's #1 menthol.

Kings, 17 mg. "tar", 1.3 mg. nicotine; Longs, 18 mg.
"tar", 1.3 mg. nicotine; FOB, 17 mg. "tar", 1.3 mg.
nicotine av. per cigarette, FTC Report Aug. '77

If you know several people
who deserve Crown Royal,
they're very fortunate.
So are you.



SEAGRAM DISTILLERS CO., N.Y., N.Y. BLENDED CANADIAN WHISKY. 80 PROOF.

What's Free in December

By Leonore Fleischer

"...Corelli's Christmas Concerto, *Yellow Submarine*, WBAI crafts fair, Ensemble for Early Music, jugglers, Christmas carols..."

Music and Dance

American Landmark Festivals—At Federal Hall National Monument (26 Wall St.) at 2 P.M.: 12/4, Mary Jacoma, cello; 12/11, Ariel Duo (Susan Hyman, flute, Elizabeth Lane, piano); 12/18, Philip Setzer, violin. At Theodore Roosevelt's birthplace (28 East 20th St.) at 2 P.M.: 12/3, Ariel Duo; 12/10, Luba Tcheresky-Mauro, soprano; 12/17, Lee Russell, mandolin, Marcella Stapor, piano; 12/24, Helen Trezlie, soprano, singing Christmas music.

Brooklyn library concerts—At the central branch of the Brooklyn Public Library (Grand Army Plaza) in the auditorium, 12/3 at 2:30 P.M.: Irish music, song, and dance, presented by AM Claidheamh Soluis (Irish Art Center); 12/17 at 2:30 P.M.: chamber music performed by the Metropolis Wind Octet. At the New Utrecht Branch (1743 86th St.) 12/14 at 7:30 P.M.: "An Evening With Caruso," songs and lecture with Nino Pantano, tenor.

Christmas music—At the Brooklyn Music School (126 St. Felix Street, next to BAM) 12/16 at 8 P.M.: Harmonia Mundi Chamber Orchestra, conducted by Carter G. Cholson. The Christmas Concerto by Corelli, plus C. P. E. Bach, Mozart, and Vaughn Williams. Program repeated 12/18 at 3 P.M. at the Community Church, 40 East 35th St., Manhattan. At St. Paul's Chapel (Fulton St. and Broadway) 12/8 from 12:30 to 1:30 P.M.: the Ensemble for Early Music, led by Frederick Renz. At Trinity Church (Broadway at Wall St.) 12/14 from 12:30 to 1:30 P.M.: Brooklyn Boys Chorus, conducted by James McCarthy.

Christmas oratorio—At St. Luke's Lutheran Church (308 West 46th St.) 12/11 at 5 P.M.: "For the Time Being," a spoken oratorio by poet W. H. Auden, presented by the Sunday Brunch Company, accompanied by Walter Hilse, composer and organist.

Christmas in the Village—On Renwick Row (10th St. between Fifth and Sixth aves.) 12/15 at 7:30 P.M.: the

Village Singers, singing traditional music; at 8 P.M., the street will light up with 1,500 miniature Italian lights hanging from 900 feet of white-pine roping. Sheet music will be provided for caroling.

Church concerts and recitals—At Calvary Episcopal Church (Park Ave. South at 21st St.) 12/2, 9, 16, 23, 30: midnight organ concerts; Calvin Hampton, organist, plays Bach, Dupré. At St. George's Church (16th St. east of Third Ave.) 12/4 at 4 P.M.: music for two pianos, including Liszt's version of Beethoven's Symphony No. 9, performed by George Schlein and Gerald Ranck; in St. George's chapel, concerts at noon (coffee served): 12/7, 14, 21, 28, Gerald Ranck, harpsichordist, plays music by William Byrd; in St. George's crypt, 12/11 at 4 P.M.: Gramercy Arts Ensemble (Richard Locker, cello, Alison Deane, piano).

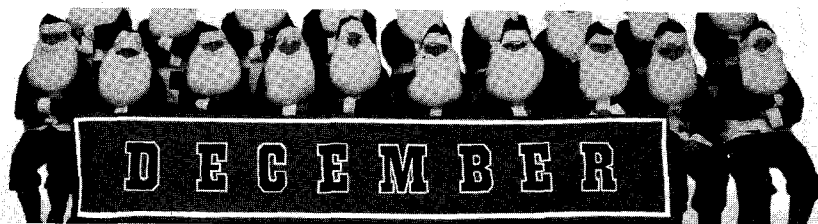
Library concerts—Auditorium of the Donnell branch of the NYPL (20 West 53rd St.) at 6:30 P.M.: 12/1, Robert Fleischer, violinist and composer; 12/6, Frederick Draper and Robert Phillips, guitars; 12/15, recital with Jeanie Bowers, soprano, and Margaret Singer, piano; 12/22, Tregellas Quintet; 12/27, New York Kammermusiker performing 15th- and 16th-century Christmas music and improvisations. At 2:30 P.M.: 12/3, selections from Mozart operas; 12/10, American songs by Edwin McArthur and Richard Hundley, sung by Lispet Roland and Nigi Sato, sopranos, Darrell Lauer, Paul Sperry, and Thomas Rexdale, tenors. At 3 P.M. on 12/17: Broadway song hits, sung by Susan Seldon. At 12:30 P.M. on 12/7, 14, 21, 28: The Jazzmen play dixieland.

Lincoln Center Community Holiday Festival—At Avery Fisher Hall (65th St. and Broadway) 12/26 at 7:30 P.M.: gala opening; music, dance, variety. Additional variety programs during the next two weeks will be put on by each of the arts councils mentioned, at Alice Tully and Avery Fisher halls. Free tickets available from Con Edison public-relations offices and from participating arts councils: Harlem Cultural Council (862-3000); Bronx Council on the Arts (931-9500); Brooklyn Arts and Culture Association (BACA) (783-4469); Queens Council on the Arts (291-1100); Staten Island Council on the Arts (448-7877); Chinatown Planning Council (431-3181); Council for the Arts in Westchester (914 428-4220).

Modern dance—At the Brooklyn Public Library (Grand Army Plaza) 12/10 at 2:30 P.M.: Sheila Sobel and the MWC Dance Company.

Music from the Bronx Museum of the Arts—In the rotunda of the Bronx County Courthouse (161st St. and the Grand Concourse) at 2 P.M.: 12/4, Monte Morgenstern, clarinet; 12/11, Leslie Sixfin, piano; 12/18, the New York Motet Choir, Stephen Sturk, director, in a holiday program of a cappella choral music.

Music-school concerts—At the Manhattan School of Music, Borden Auditorium (Broadway at 122nd St.), at 8 P.M.: 12/8 and 12/10, Manhattan Orchestra and the Opera Department, Bruce Ferden and Robert Jones, conductors, in scenes from Puccini, Mozart, Cavalli, Verdi, Rossini, and others; 12/15, Manhattan Brass Ensemble, Cecil L. Collins, conductor, with music by Bozza, (Continued on page 82)



Note: To remove this month's New York Magazine City Life-Guide, turn the page and pull poster down through the staples.

Send information for January to Leonore Fleischer by December 7.



SUNDAY

MONDAY

TUESDAY

WEDNESDAY

DECEMBER FOOTBALL HOME GAMES

Jets, Shea Stadium
(Ticket information: 421-6600)
Sunday, 12/11, 1 p.m.—Buffalo Bills

Giants, Giants Stadium, Meadowlands
East Rutherford, New Jersey
(Ticket information: 201 935-8222)
Sunday, 12/4, 1 p.m.—St. Louis Cardinals
Sunday, 12/18, 1 p.m.—Chicago Bears

Sports Events—
Compiled by Gerard Kavanagh

DECEMBER BASKETBALL HOME GAMES

Knicks, Madison Square Garden
(Ticket information: 564-4400)
Saturday, 12/3, 8 p.m.—Milwaukee Bucks
Tuesday, 12/6, 7:30 p.m.—Boston Celtics
Saturday, 12/10, 8 p.m.—Portland Trail Blazers
Tuesday, 12/13, 7:30 p.m.—Atlanta Hawks
Saturday, 12/17, 8 p.m.—Chicago Bulls
Tuesday, 12/20, 7:30 p.m.—Phoenix Suns
Sunday, 12/25, 7:30 p.m.—Philadelphia 76ers
Friday, 12/30, 7:30 p.m.—New Orleans Jazz
Nets, Rutgers Athletic Center
(Ticket information: 201 935-8888)
Wednesday, 12/7, 8:05 p.m.—San Antonio Spurs
Friday, 12/9, 8:05 p.m.—Kansas City Kings
Wednesday, 12/14, 8:05 p.m.—Golden State Warriors
Friday, 12/16, 8:05 p.m.—Cleveland Cavaliers
Wednesday, 12/21, 8:05 p.m.—Houston Rockets
Friday, 12/23, 8:05 p.m.—Buffalo Braves
Thursday, 12/29, 8:05 p.m.—New York Knicks

DECEMBER HOCKEY HOME GAMES

Islanders, Nassau Coliseum
(Ticket information: 516 794-9400)
Tuesday, 12/6, 8:05 p.m.—Minnesota North Stars
Saturday, 12/10, 8:05 p.m.—Detroit Red Wings
Tuesday, 12/13, 8:05 p.m.—Chicago Blackhawks
Saturday, 12/17, 8:05 p.m.—Boston Bruins
Tuesday, 12/20, 8:05 p.m.—Colorado Rockies
Thursday, 12/22, 8:05 p.m.—St. Louis Blues
Saturday, 12/31, 5:05 p.m.—Montreal Canadiens
Rangers, Madison Square Garden
(Ticket information: 564-4400)
Sunday, 12/4, 7:35 p.m.—Minnesota North Stars
Wednesday, 12/7, 7:35 p.m.—Philadelphia Flyers
Sunday, 12/11, 7:35 p.m.—Boston Bruins
Sunday, 12/18, 7:35 p.m.—Detroit Red Wings
Wednesday, 12/21, 7:35 p.m.—Washington Capitals
Friday, 12/23, 7:35 p.m.—Cleveland Barons
Wednesday, 12/28, 7:35 p.m.—Philadelphia Flyers
Saturday, 12/31, 7:35 p.m.—Buffalo Sabres

4

"Music for St. Nicholas" at Van Cortlandt Mansion (246th Street and Van Cortlandt Park) is followed by a candlelight tour today at 12:30, 2, and 3:30 p.m. It's free,

but seating is limited.

"All Nite Soul" is what they call Saint Peter's annual jazz marathon from 6 p.m. today until 6 a.m. tomorrow; 619 Lexington Avenue, at 54th Street.

Remember Maria Callas on her birthday at the

5

There is an auction and sale of rare editions of children's

books and original art by children's-book illustrators today from 5 to 8 p.m. at the Lincoln Center Library

6

The fabulous and legendary Balanchine ballet

"The Nutcracker" is having its Christmas season right now at Lincoln Center's State Theater, and there just happens to be a

7

they ought. Tailor Loom (334 E. Street). It's playing through December. Listen to a



The Sleep-Starvation Cure

By Douglas Colligan



“...REM sleep can be used as a powerful medical tool—to diagnose and treat problems ranging from impotence to depression ...”

It happens every night about an hour after you've dropped off to sleep. Your system quietly shifts gear and you're off. Your brain is wide awake and electric with fantastic thoughts and images. Your heart is pounding and your breathing has changed to an irregular tempo. At the same time, body muscles have gone completely limp and there's no movement at all except for a nervous side-to-side twitching of your eyes barely detectable under shut eyelids. You're not awake, you're not really asleep. You're something else.

This is REM (rapid eye movement)

sleep, a bizarre routine of body and brain that's part of every normal night's sleep. Experts used to study it only for its value in dream research—about 90 percent of all dreaming happens at this time—but some pioneering researchers have now found that this active portion of sleep has a profound influence over the body and mind, and can be harnessed as a powerful medical tool. Properly handled, REM sleep can be used to diagnose and treat an odd mix of physical and mental problems, such as depression and impotence. Improperly handled, it can kill.

At Mt. Sinai Hospital, Dr. Raul Schiavi, director of the hospital's Human Sexuality Program, and Dr. Charles Fisher use REM sleep to diagnose cases of impotence, where it isn't clear if its origin is physical or psychological.

One typical case was a 48-year-old businessman who had recently lost his ex-wife and two children in an accident. He was impotent about 90 percent of the time and had tried hormone treatments without any success. Although upset about the deaths, it wouldn't seem that his was psychological impotence. He'd had problems with

Rain. Snow. Stormy weather.
Front-wheel drive Toronado pulls you through in style.



There's nothing like a wet, slippery day to make you wish you'd stayed home.

But inside Toronado's private world, you *are* home.

You settle into luxurious velour seating, with fold-down center armrests and a "loose cushion" look. Power windows, AM/FM/stereo, and air conditioning are all standard equipment.

Outside, there's a serene confidence in the way Toronado maneuvers through twists and turns.

Front-wheel drive puts the engine weight over the drive wheels, for impressive traction in most any weather.

Engine response is smooth and precise, too, thanks to a built-in MISAR mini-computer that continuously fine-tunes engine performance to driving conditions.

Toronado for '78.

Come on inside and experience a private world where the driving weather's always fine.

Oldsmobile
Toronado
Can we build one for you?



The country that produced the Renaissance, perfects the cordial.

With a long and distinguished line of cordials already to its name, the Stock family has turned its attention to Amaretto.

These delicious imported cordials, from Amaretto to Triple Sec, are in the tradition of the Renaissance.

Made with the same care and quality that have made Stock cordials great favorites throughout the world since 1884.



THERE ARE 24 IMPORTED STOCK CORDIALS.
EACH ONE A WORK OF ART.

one of his testicles as a teenager and was undergoing a special blood-disease treatment that could interfere with potency. Both seemed to point to body, not brain, as the source of his problem.

The doctors asked him to come and sleep several nights in the hospital's sleep laboratory. They wanted to find out if this man followed a normal erection cycle. During each of the four or five REM cycles that come in a normal night's sleep, the body of a healthy man has an automatic erection. This won't happen if he's physically impotent, but it will if his impotence is purely psychological.

Electronic sensors were connected to the man's head and body by a bundle of electrode-tipped wires to chart the shifts in his sleep cycles by monitoring changes in brain-wave activity, eye movement, and muscle tone. For potency readings, the man wore a strain gauge, an elastic circle of flexible plastic tubing filled with mercury that was placed around his penis. As the penis expands during an erection, it stretches the rings, altering a faint flow of electricity that is passed through it. These changes are translated by a machine into an erection chart.

In this man's case, his score rated him at a "better than normal performance" for a man his age, indicating his problem was psychological, not physical in its cause. Psychotherapy was the treatment that would do him the most good.

"The beauty of this test," Schiavi told me, "is that not only is it easy to do, for many of the patients it's quite reassuring to be able to see concrete evidence they can have an erection."

Besides these advantages, this REM-sleep potency test also spares psychologically impotent men the trouble and expense of the more drastic surgical solution of cutting open the penis and implanting a plastic stiffener, a standard treatment for the physically impotent. The number of impotent who can benefit from this kind of sleep test is large. At the Baylor College of Medicine in Houston, where this technique was originally developed by Dr. Ismet Karacan, one study found that in nearly half of 220 men with impotence of indeterminate origins, the cause was not physical but psychological.

Farther uptown from Mt. Sinai, at Montefiore Hospital in the Bronx, researchers are using REM sleep for a completely different problem, a bizarre ailment called narcolepsy. At Montefiore's Sleep-Wake Disorders Unit, Dr. Arthur Spielman is working on a special REM-sleep fast that is designed to help victims of this disease.

Sleep experts estimate there are 250,

Thank you Neil Simon for making us laugh about falling in love... again.



the Goodbye Girl

A RAY STARK PRODUCTION OF A HERBERT ROSS FILM
NEIL SIMON'S

"THE GOODBYE GIRL"

RICHARD DREYFUSS • MARSHA MASON

and introducing QUINN CUMMINGS as Lucy

Written by NEIL SIMON • Produced by RAY STARK • Directed by HERBERT ROSS
Music Scored and Adapted by DAVE GRUSIN • Song "The Goodbye Girl"

Written and Performed by DAVID GATES • a RASTAR Feature • Prints by MGM Labs.

Single Now Available on Elektra Records

Now Available in Paperback From Warner Books

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

© 1977 METRO GOLDWYN MAYER INC. and WARNER BROS., INC.

From Warner Bros.
A Warner Communications Company



Continuous Performances Begin Wednesday, November 30



LOEWS TOWER EAST
72nd Street & 3rd Avenue (212) 879-1313

Don't let the ho-ho-hos turn into the ho-ho-hums.



Give Code-A-Phone® this Christmas.

Silk pajamas crawling with sleepy-eyed teddy bears. A 16-carat gold tie tack, inscribed with "From Mother, With Love" on the front. A maroon ascot, with matching cummerbund.

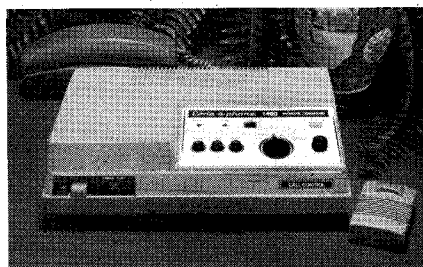
Even gifts given with the best of intentions have a knack of going from stocking-stuffers to closet-stuffers.

That's why you should consider Code-A-Phone, the gift that keeps on receiving.

Code-A-Phone automatically answers your phone in your own voice and takes recorded messages. So even when you're missing, you're not missing a thing.

And with the lightweight Pocket Coder, you can "beep" your Code-A-Phone from any phone in the world and hear your messages.

For a free color brochure and the name of your nearest Code-A-Phone retailer, write to Ford Industries, Dept. ND P.O. Box 06459, Portland, OR 97206. Or call toll-free: 1-800-547-4683. In Oregon, call 774-1104.



Manufacturer's suggested retail price for the remote command model #1400 above is \$259.95. Standard model #1200, \$179.95. Available at fine stores everywhere.

CODE-A-PHONE
The Telephone Answering System

*Code-A-Phone is a registered trademark of Ford Industries, Inc.

000 people in this country who suffer from sudden, uncontrollable sleep attacks, the major symptom of narcolepsy. A victim can have as many as twenty sleep attacks each day, each lasting fifteen minutes or less. The attacks come without warning and can drop a victim instantly into REM sleep. During most attacks, a narcoleptic loses all muscle control—his body simply collapses—and he has dreamy hallucinations. If he has an attack as he wakes in the morning, his body may suddenly be paralyzed while his mind is wide awake.

Almost anything—laughter, anger, any physical or emotional excitement—can set off attacks at any time. One narcoleptic told the Montefiore doctors how one night, when he was taken out to dinner as part of a job interview, he had a sleep attack and fell face first into a plate of spaghetti.

"Patients with narcolepsy have social, economic, and interpersonal problems," Spielman says, "because these sleep attacks can happen almost any time of the day. It overwhelms them and scares the people around them."

Most narcoleptics can control their problem by taking amphetamines and antidepressants that somehow block their sleep urge, but at the moment there is no drug-free alternative. Spielman is trying to provide one by stealing REM-sleep periods from a narcoleptic's daily cycle. He does this while the narcoleptic sleeps at night. In one test run, he hooked a narcoleptic to a polysomnograph, a machine that watches and charts all brain-wave, muscle, and eyeball activity. Spielman then spent the night watching the machine as it monitored the sleeper. At the first stirrings of REM-sleep activity, he woke the sleeper by calling out his name over an intercom and then talked to him for a few minutes to break the hold of REM sleep. This went on all night—the sleeper drifting into REM sleep, Spielman beckoning him back out of it.

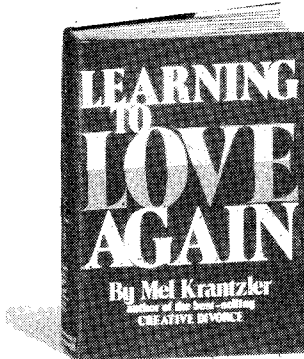
The average person has four or five REM periods in a night's sleep and it would take about that many awakenings to eliminate a night's REM-sleep quotient. This was not the case with Dr. Spielman's patient. "On that one night," recalls Spielman, "this guy had 48 REM periods. We woke him up so often he barely got any kind of sleep." Contrary to some expectations, the narcoleptic's system didn't fight back with more daytime REM-sleep attacks and the patient's sleep on the three nights following the REM-sleep fast was quieter than normal. Encouraged by these results, Spielman plans to step up his program of REM-sleep starvation.

There was a time when few would

YOUR DIVORCE IS OVER, BUT YOUR LIFE ISN'T.

Now the bestselling author of Creative Divorce can help
you form a satisfying love relationship
just when you thought it would never happen again.

- Why is it so difficult to meet interesting members of the opposite sex?
- What lies behind the fear of making another mistake?
- Why do so many men and women back away from any kind of deep commitment?
- Why do people repeatedly get involved in short term or shallow relationships?



"Sensational... combines such an open and personal kind of self revelation with great professional integrity. This book is written with the same marvelous warmth and good sense as *Creative Divorce*." —EDA LESHAN

The shock is over. Those first emotionally devastating years after your divorce are past. You've made it through the explosive realities that a new divorce brings. And now you're ready to form a new relationship. One that will last this time. Or are you?

Mel Krantzler, author of the huge bestseller *Creative Divorce*, knows the pain of the empty years following the dissolution of a marriage. He knows it because he has experienced it himself. And he also knows how to deal with the problems. As director of the Creative Divorce/Learning to Love Again National Counseling Centers and as a remarried himself, he has developed techniques to help you learn to love again. His new book, *Learning to Love Again*, demonstrates how you can attain the kind of relationship you want. It provides you with the specific insight and guidelines to achieve that purpose. It also shows you



how you can make that relationship last in healthy and exciting ways.

THE BURDEN OF ASSUMPTIONS THAT MAY BE DESTROYING YOUR NEW RELATIONSHIPS

Are you locking yourself into a room labeled "dead end" and throwing away the key? Do you harbor assumptions that weigh you down and stand in the way of your forming a new relationship?

Test yourself by answering these simple questions:

- Do you assume that love means being strangled or devoured by the person you love?
- Do you assume that adult love is the same as adolescent love?
- Do you assume that you can be attracted to only one type of person?
- Do you assume that you know how to accurately assess the progress of an adult relationship that might prove to be satisfying and lasting?
- Do you assume that you know what another person is like on the basis of a single party or dinner date? Or even before you meet that person?

If you're making these dangerous assumptions then you need the advice of *Learning to Love Again*. It gives you guidelines that can help clarify the growth process of a meaningful relationship. You'll learn how to approach a new person and make it a mutual discovery. How to develop your sense of worth so that you will form a strong alliance. How to let go of old ways of relating so that a stronger bond develops. It's all here in this fascinating and informative book.

A NEW STAGE OF PERSONAL DEVELOPMENT

Learning to love again is the challenge of a new stage in your personal growth, just as making your divorce a creative experience was the challenge of your previous stage. To meet that challenge, Mel Krantzler gives you Eleven Lifelines to learning to love again. He shows how you can make them pay off for you. And, with the use of fascinating case histories, he shows how other people apply these lifelines to their lives. What's more, the author explains the four stages of your new life—the characteristics, the characteristic ways of responding, and how to deal with the trials of each stage. Their names themselves describe the emotional content. They are:

STAGE ONE: The Remembered-Pain Stage

STAGE TWO: The Questioning-Experimental Stage

STAGE THREE: The Selective-Distancing Stage

STAGE FOUR: The Creative-Commitment Stage

Each of these stages is a step toward the next. And with the help of *Learning to Love Again*, you can make the transition with a minimum of pain.

Now's your chance to do something about the emptiness in your life. Now's your opportunity to start building toward a new happiness. It's up to you. But, remember, *Learning to Love Again* can help you make the difference. So, order your copy today.

\$7.95 At your bookstore or direct from:

T. Y. CROWELL

Dept. 5130D, 10 East 53rd St.,
New York, N.Y. 10022

Please send me _____ copies of
Learning to Love Again @ \$7.95
ea. I enclose ☐ check ☐ money
order for \$_____ total. (Please
add 75c for postage and handling
plus sales tax where applicable.)

Name _____

Address _____

City _____

State _____ Zip _____

The Shogun Game: This little piece will give your mind no rest.

Shogun is exciting. Your objective is to capture your opponent's King or reduce your opponent to two pieces.

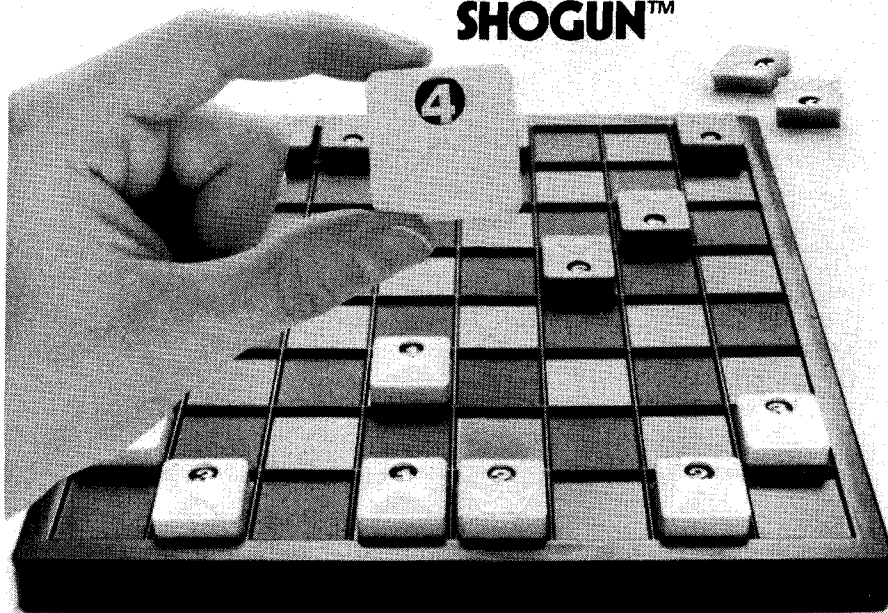
Shogun is surprising. Your number changes automatically with every move you make. You move according to the numbers on your piece. You never know what number is coming up next.

Shogun is challenging. It's a combination of luck, strategy and skill which makes it fun for all ages.

Shogun. It has a mind of its own. It's new. It's original. There has never been a game like it.

The Shogun Game is available at toy, stationery and game departments everywhere.

SHOGUN™



Copyright © 1977. All rights reserved. Epoch Playthings, Inc. N.Y.C.

SCULPTURE, WEAVINGS
& OTHER ART FORMS
ARTFORMS, 21 GREENWICH AVE.
(CORNER 10TH ST.) DAILY 11-7:30

have attempted such a treatment because sleep experts were convinced that the effect would be mind-warping. This was based on two things: the safety-value theory of REM sleep, and the flowerpot and treadmill experiments with animals.

According to the safety-valve theory, dreaming was necessary because it was a release for all the desires, emotions, and urges that had been bottled up during the day. Dream sleep was basically exercise time for the id and necessary for sanity's sake. Take away REM sleep, the theory claimed, and you block up the biggest safety valve we have. If those repressed forces can't get out in our dreams, it was said, then they'd work their way out in the form of schizophrenia, depression, and other psychotic behavior.

As evidence they pointed to the rats on the flowerpots. Researchers put a few flowerpots upside down in a tank and filled it with water so that the bottom of the pots just barely protruded above the water's surface. Scientists then put one rat on each flowerpot as part of a REM-sleep-deprivation experiment. There was enough room on each pot to sit but not to stretch out and sleep comfortably. Every time a rat dozed off and began to slip into the more relaxing REM-sleep cycle, he would also start to slip into the water and so wake up. After four days on the pots some rats became extremely vicious, attacking anything and everything that came near them. Others had violent convulsions with the mildest electric shock.

And then there were the cats on the treadmill. After being forced to keep moving on a treadmill for 16 to 22 hours in a single day, one cat became a nonstop eater and another male cat unhesitatingly mounted a dead female, something no normal tomcat would do.

When people took the flowerpot test, that is one with the same REM-sleep-deprivation effect, the results were not as impressive. The closest to going crazy anyone came was the taciturn, prudish man who, after two weeks without REM sleep, began shouting that he wanted to go to a bar and see a strip show.

"Such changes clearly are not psychotic," says Dr. Gerald Vogel, an Emory University psychiatrist who has been busy proving that not only is REM deprivation harmless but that it can be good for someone suffering from severe depression.

The safety-valve theory of REM sleep, Vogel claims, just doesn't work out. Not only have sleep experts discovered that we dream at other times than during REM sleep but Vogel's own tests with people showed REM-sleep

deprivation is not dangerous to the mind. In one test he starved fourteen mental patients of REM sleep, following the rationale that the mind-warping effects would be even more noticeable in someone already mentally ill. REM-sleep deprivation had no effect on most of the patients and seemed to improve the condition of those who were depressed.

Vogel continued his REM-sleep-deprivation experiments and, after ten years of work, has reached the conclusion that if you take enough REM sleep away from a depressed patient, he will improve. This only seems to work, he's careful to add, on people suffering from endogenous depression.

Depression comes in two major forms: reactive, which is caused by an outside event, such as the death of someone close; and endogenous, which appears for no apparent cause. Most of us get a taste of endogenous depression with those 3 A.M. awakenings when life seems too much to bear. Of the two kinds, endogenous is the more severe. It usually strikes people who are 40 and older, and often sends them to a mental hospital.

Vogel's treatment is a very simple one. He takes the depressed patient off all drugs and, using essentially the same technique Dr. Spielman used on his narcoleptic, puts the patient through a series of sleep sessions without REM sleep. Typical among his patients was a 49-year-old severely depressed woman who had already slashed her wrists in a suicide attempt. After three weeks of REM-sleep deprivation, she recovered well enough to go home.

In an elaborate three-year study, Vogel tried the same technique on 52 mental patients at the Georgia Mental Health Institute, where he is director of the institute's Sleep Laboratory. As expected, none of the reactively depressed improved under the treatment. Half of the endogenously depressed did and five were still improved two years later. The other half that did not recover also remained generally immune to standard drug and electroshock therapy, indicating, Vogel says, they are victims of another, completely distinct type of endogenous depression. That Vogel's technique works, at least for some depressed people, is clear. Why it works is not, but the evidence right now points to the existence of natural antidepressants in the brain. It's Vogel's theory that the production of these substances is in some way linked to the brain's REM-sleep switch. In all his papers on the subject, Vogel lists these clues: The most effective antidepressant drugs and electroshock therapy, which can

**Spend
some
time
with a
Little
Witch
tonight.**



Strega means witch. Strega also means a bewitching golden liqueur you can sip and savor and spend some time with. Without ever tiring of its magically unique taste.

A taste, legend has it, created centuries ago in Italy by the beautiful witches of Benevento.

Enjoy Strega straight, on-the-rocks, or mixed in a Little Witch. Truly, a haunting brew.

LIQUORE
STREGA

Imported from Italy, Eighty Proof, by Schenley Imports Co. N.Y. N.Y. © 1977

WINTER ESCAPE



ITS-SONI3

4 Days/3 Nights \$124*

8 Days/7 Nights \$284*

per person/double occupancy

Get away from the cold winds of winter. Come bask in the warmth of exotic Key Biscayne at the Sonesta Beach Hotel & Tennis Club. You'll find a complete luxury resort on Sonesta's Island in the sun.

Welcome cocktail • Use of 11 tennis courts
• Room with private balcony • Admission to the Seaquarium and Crandon Park Zoo, including Miniature Railroad ride • Round trip transfers to Key Biscayne attractions and shopping • Manager's cocktail party • Pool and beach towels, chaise lounges.

*December 18-May 1, 1978. Does not include airfare and tax. 50 of 300 rooms.

Inquire about the nearby luxurious Villas of the Florida Sonesta Corporation.

For reservations and information see your travel agent. Or call SRS (800) 225-1372. In Massachusetts (800) 842-1202.

**SONESTA
BEACH**

HOTEL & TENNIS CLUB

350 Ocean Drive
Key Biscayne, Florida 33149

Key Biscayne...just a 20 minute drive from Miami International Airport.

AMERICA DISCOVERS EUROPE.

It took a great American designer to discover a great European tradition.

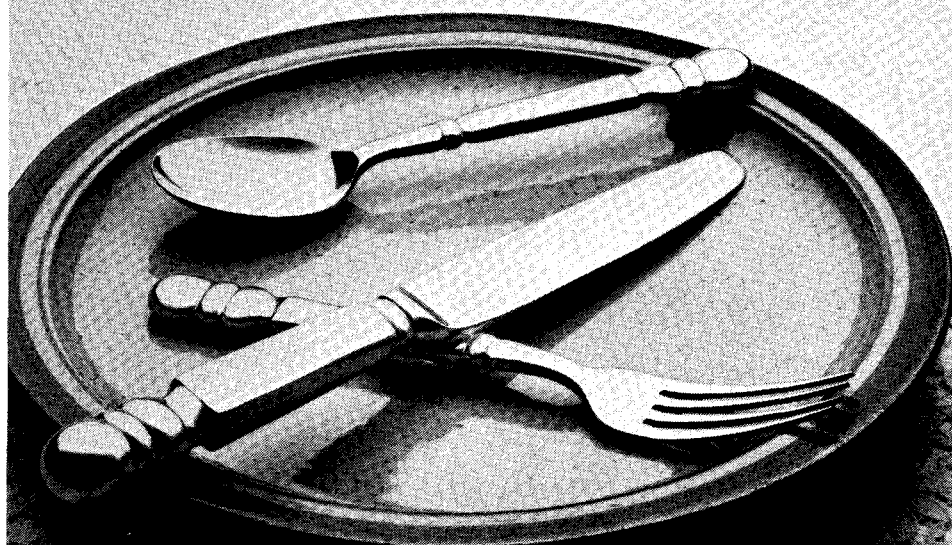
Introducing the unique flatware collection Bob Van Allen has designed for Stanley Roberts.

Taking his inspiration from Europe's newest design trend to bold oversize flatware, Bob Van Allen has sculpted patterns that are pleasing to the hand as well as the eye.

(Shown here: Bon Appetit 18/8 stainless, a pattern that speaks emphatically for itself.)

See the rest of the Bob Van Allen collection at: Abraham & Straus, Bambergers, Bloomingdale's, Gimbels, and Macy's "Cellar."

STANLEY ROBERTS



STANLEY ROBERTS, INC., 41 MADISON AVE., SUITE 21C, NEW YORK, N.Y. 10010 (212) 889-4250

break through some of the deepest depressions, also suppress REM sleep; animal studies show that heavy REM-sleep suppression has an amphetamine- or antidepressant-like kick to it. Moreover, reserpine, a drug that increases depression, also increases REM sleep. From these clues, Vogel reasons that the brain produces its own antidepressants when its REM switch is on but frustrated—when the brain is in a state of REM hunger.

Any one of us will become REM-sleep hungry if deprived of this dreamy state for long. If you take enough REM-sleep suppressants, such as alcohol, amphetamines, or prescription sleeping pills, this hunger will accumulate, and so, Vogel believes, will the natural antidepressants. Vogel's method is based on the idea that when released from the REM-suppressing agents, your brain will go on an orgy of dreaming—even nightmares—simultaneously releasing great rushes of its natural antidepressants into the body.

For the wrong people those great rushes of REM-sleep activity can have a deadly effect. Doctors treating heart-attack victims now routinely monitor a patient's sleep while he's in the hospital and are usually careful how they prescribe sleeping pills for these people. The reason, according to Drs. William Orr and Stephen Shappell of the University of Oklahoma Health Sciences Center, is that many people have heart attacks during the frenzied activity of REM sleep. And, since many sleeping pills block REM sleep while they are being taken, stopping them suddenly will unleash a burst of dream sleep that can easily kill a patient with a weak heart.

For the same reason many doctors are being advised by sleep experts to minimize prescribing sleeping pills for patients with ulcers. One study found that the stomach produces as much as twenty times the usual amount of gastric acid during REM sleep. For this reason, an ulcer victim who abruptly quits taking sleeping pills could let loose a REM-sleep-induced acid bath on his gut.

There are even more discoveries or insights into REM sleep on the research horizon: experiments using REM-sleep hunger to diagnose schizophrenia; experiments to use REM-sleep starvation as a substitute for amphetamines now taken by hyperactive children; and even experiments using REM-sleep starvation to fuel a flagging sex drive.

"What's next?" I asked one sleep researcher. He gave me a "Who knows?" shrug and added, "With the kind of technology we have now we can really explore those last eight hours of our day. Sleep's not a dark continent anymore."

MAN AND HIS GOLD, PART III

It's been said that gold isn't money. But in fact it often is.

In a village in South America, a peasant steals furtively into the abandoned wing of a mine. With little food or water, he will scratch at the rock for days until he has found gold—or is discovered by the mine authorities. To him gold is money; it is a medium of exchange.

In a restaurant near his University, an economics professor lunches with his colleagues. He is explaining the recent Jamaica Agreement to remove gold as the common denominator of world currencies. To him, gold—and he uses the popular wording—has been “demonetized.”

One view is educated, theoretical and modern. The other is instinctive, practical, and historical. But because powerful countries also hold these diverse views, there has been inevitable collision.

Since World War II there has been running debate on the monetary role of gold, with sophisticated arguments to support each side. Finally, in Jamaica in January, 1976, a committee of world finance ministers agreed that gold would no longer be what is termed “a unit of account.” This means that nations will no longer calculate the values of their currencies in a relationship to gold—but to a group of selected currencies instead.

Though this is technically called demonetization, it puts no restrictions on gold as a medium of exchange (or as a store of value). And nations have been trading with it since.

It is difficult to make gold into something less than money because it has the necessary requirements of a currency—it is portable, available in various denominations of value, easily recognizable, and generally accepted. And, to the world's monetary system, it even offers some advantages that currencies cannot. It cannot be inflated by printing more of it, it cannot be devalued by government decree, and it



has been trusted as money longer than any currency in the world.

No one can guess how much unity on gold policy will ever be achieved. Countries tend to follow their own economic interests and gold is now widely dispersed. The European Common Market holds more than the U.S., and some OPEC countries have bought heavily. Also, some important gold countries, Russia and Switzerland among them, do not belong to the major world monetary association.

Furthermore, nations own only *half* the world's gold. Much has been acquired by organizations such as companies or private banks—and with a deceptive absence of

drama—by literally millions of individuals. In many free countries, the latter could cast a vote against an anti-gold policy.

As the debate continues, gold always seems to return to a historically proven premise—it is extremely rare and extremely useful and therefore has value. And when there are two parties, whether government or individual, who agree on this, gold is money that can be exchanged.

This advertisement is produced in the interest of a wider knowledge of man's most precious metal. For more information on gold, write to The Gold Information Center, Dept. NY, 645 Fifth Avenue, New York, N.Y. 10022.

© The Gold Information Center

The Gold Information Center.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Introducing an exciting old idea: The Market.

A place to find the latest in unique foods and flavors, table and kitchen wares, even home furnishings and fabrics.

All in one spot.

That's The Market at Citicorp Center. A great old concept unveiled in an enticing new environment of architectural elegance and contemporary design.

The Market at Citicorp Center is 20 shops, stores and restaurants that offer a world-tour of shopping and dining that can't be experienced under one roof anywhere else ... even in New York.

You can dine on specialties from nine different nations. Or choose many exotic foods to take home.

You can find everything you need to serve the most modest of meals to the most lavish of buffets, including the pans to prepare them in, tablesettings, international cookbooks, fresh flowers, imported cigars, and exquisite sweets. You can even find most everything you need to decorate and furnish your surroundings to match your taste at the moment. At a price to match your budget.

The Market at Citicorp Center is as broad and varied as your lifestyle, so no two visits will ever be the same.

Discover the world just around the block. The Market is located at Citicorp Center in the middle of Manhattan. Just look for the distinctive sloping roof that has changed the New York skyline.

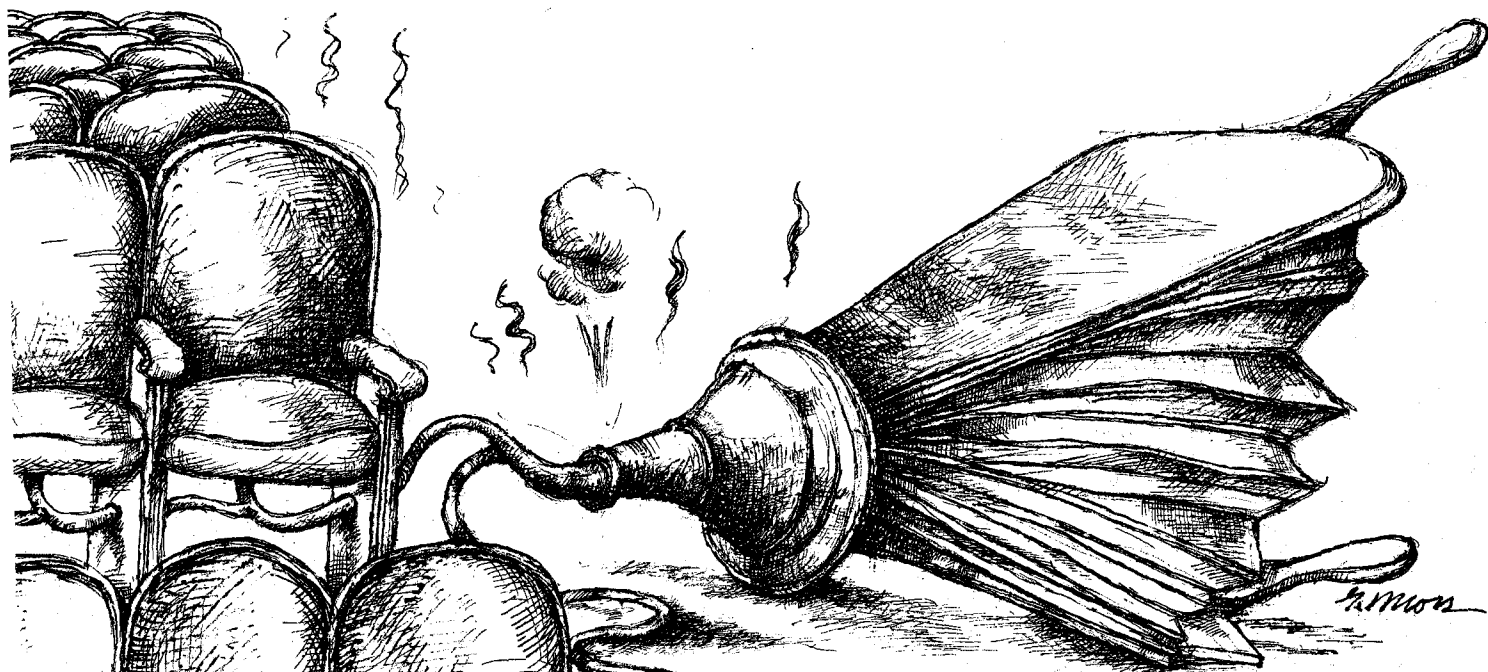
Between Lexington and Third Avenue and 53rd and 54th Streets.



There's nothing else like it, even in New York.

Keeping It Hot for Ethel Merman

By Janet Coleman



“...Warming up a sitcom is demanding. The camera starts and stops, and the audience has to be reheated after each set change...”

I am serving choucroute garnie when “the deal” is presented by phone to my husband and comedy partner, David Dozer. He relays the entire call to the table: A TV comedy pilot starring Ethel Merman will be taped the following week at CBS. It is titled, tentatively, *Everything's Comin' Up Roses*. The producers, visitors from Hollywood, are desperate to find someone to warm up the audience, to get them laughing before the cameras roll. Johnny Olson does it all the time on quiz shows. Ed McMahon does it before each Johnny Carson show. Both these men are masters of their craft (“Hi there, where you from? New Jersey?”). Warming up a sitcom is somewhat more demanding. The camera stops and starts, and the audience has to be reheated during every set change. Furthermore, the audience is not psyched to find a pilot funny. They don't know the cast. They don't know the characters. They have to be sold on their commercial appeal, the same as network brass: “Alfred is the neighborhood pickpocket, a sleazy but lovable con man who regularly beleaguers Pearl and Myrna as they try to do their jobs at the funeral home. He is played by Jerry Hamburger, who just appeared

as Bottom in the Virginia City Dinner Theater's musical version of *A Midsummer Night's Dream*. Jerry is also one of the raisins in the Kellogg's-raisin-bran commercial.”

On the coast, the warm-up is ordinarily performed by one of the production team, a writer or the producer. If the production team isn't poised enough, the warm-up is performed as a favor by a comedy colleague, someone also on the sitcom scene. Ninety-five percent of all sitcoms are produced in Los Angeles. This year, CBS, the most hard-pressed of all the networks for half-hour-comedy replacements, produced some 30 sitcom “development pilots.” Five of them originated from New York. Five of all of them perhaps will ever reach the air. Against such odds, no New York sitcom in the last decade has ever been a hit. From this last statistic, all three networks make the inference: You can't be funny in New York.

A yawning pilot audience on *Everything's Comin' Up Roses* would only reinforce the network theory. Here, the anticipated presence of Ethel Merman is a big advantage. But the *Roses* team is uniformly shy. Can we help out and do the warm-up? Tuesday?

Studio 41 at CBS? In exchange, we will be commissioned to write a “back-up story” for the series, which they will most pressingly need from New York sources in case the pilot “goes.”

David Susskind has frequently expressed the opinion that “if one show is a hit in New York, twenty others will be produced in New York.” Thus it is the subtextual ambition of every sitcom pilot production to “bring comedy back to New York.”

Passing out the Weisswürste, I meet my husband's gleaming eyes. We know already we will do it. Nowhere do you get a happier feeling than when you are stealing that extra bow.

Once we were actors in a Spanish-language version of “Please, don't squeeze the Charmin.” I was a “product extra” (I stood in camera range of the Charmin). David was the stand-in for Mr. Whipple (in this case, Señor Wheeple). The call was 6 p.m., and shooting would go on all night. At dusk we were driven to a huge supermarket in New Jersey and left in the delicatessen section. There we joined a small but noisy group of actors—Cubans, Argentines, a mixed Spanish grill. Except for the actor playing Mr. Whipple, who had learned his part phonet-

At our house in Rockefeller Center, extraordinary things await you.

Imagine a place where every single camera, lens, and accessory made by Nikon can be found... and seen, and handled, to your heart's content! Where you can spend a moment, or a day, looking and learning—without ever spending one cent. Such a place really exists: Nikon House. Where everything awaits you, and nothing's ever for sale. Nikon House is a home for everyone who loves photography, even if they're just starting. Where you can ask as many questions as you like, as long as you



like. Where you're invited to join our informal daily seminars that reveal the secrets of taking better pictures; they're free—just drop by and sign up.

And where you can view the stimulating images of today's most talented photographers at our world-famed Photo Gallery, in a new exciting photo exhibit each month. Truly, extraordinary things are commonplace, at...

家 Nikon House

Near the Rink at Rockefeller Center,
620 Fifth Avenue, New York 10020. Tuesday through
Saturday 10 to 6. Groups welcome, please call 586-3907.

ically, nobody seemed to speak any English.

Nonetheless, we learned a lot about our craft from this experience. We even picked up some of the finer points of advertising. I hope it is not too disgusting to pass on to you that hemorrhoid sufferers seem to prefer the one-ply, thinner tissue because they like to take frequent personal stock of their hemorrhoids. This is simply a given in one-ply-toilet-paper marketing. Whoever would have guessed it?

And so, in the ensuing days before the Merman taping, we begin to bone up on the warm-up job. With some surprise we learn our union, AFTRA, even has a minimum price for warm-ups: \$100.50. The likes of Johnny Olson are, of course, another story. Olson is considered so good at warming up an audience that Jackie Gleason gladly paid not only Olson's \$1,000 fee but his weekly air fare to warm up *The Honeymooners* in Miami.

It follows that good laughers are very highly valued. Jim Brooks, co-writer and producer of *The Mary Tyler Moore Show*, is such a consistent and such a loud laugh that he was regularly put out in the audience before each show. A great laugh was discovered recently in the *Laverne and Shirley* audience. Not only is he quick and adept at anticipating the laugh lines, he seems to have a way of influencing the rest of the audience to laugh along with him. "Get that guy's name," said the producer. "I want him here every week." A staff member was assigned to track down the laughers and to present him with a season ticket to each filming of *Laverne and Shirley*. The staff person returned to the producer with the news that the assignment had been successfully carried out, although the laughers turned out to be mentally retarded.

We call Bruce Hart, a New York-based writer who, with his wife, Carole, produced the award-winning children's special *Free to Be... You and Me*. Last year, the Harts found themselves producing the lamented summer *Dick Cavett Show*. Marshall Efron was one of the writers. Marshall loved to do the warm-up. He did it every week. His *pièce de résistance* is a piece involving Alka-Seltzer on avoiding weirdos and muggers. It ended with the Alka-Seltzer foaming out of his mouth. Marshall and his foaming mouth never failed to create a sensation.

Next, we call Jack Winter, a comedy writer who had just quit the highest-paid writing job on a Hollywood sitcom staff in favor of serving his intellect better by redecorating his

The go anywhere pair!

(sexy and sophisticated-yet subtle.)

(bold, brisk, masculine.)

\$10. A full four ounces. Available at **ACT II** Alexander's and other fine stores.

The day of the Planner.

**Media Planner, it's your day.
You're having your say.
Skyrocketing costs are why.**

You remember how it was, not too long ago.

TV was pretty much a "given."

Then the stakes got higher. And advertisers began to ask a crucial question: is the cost of an all-TV plan worth it?

Today, advertisers are looking to agency Media Planners, asking where and how to spend media dollars most effectively, demanding that alternatives be investigated.

The Planner's day has come.

**Zero-Base Media Planning
makes Media
an equal partner of
Creative Marketing.**

Zero-Base Media Planning recognizes the importance of the Media Planner's role.

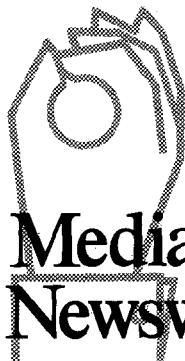
It says start from scratch. Look at alternatives.

Creative execution (if it exists) should not be an inhibiting factor.

Media and Creative and Account people together must determine the plan. Together, they must evaluate the "trade-off" opportunities that exist between the advantages of one medium and those of another.



Creative should have a say.
And the Account team
should have a say.
And the Media Planner
should have a say.



**How Newsweek can help
the Planner who starts at
Zero-Base.**

Intermedia comparisons are essential to Zero-Base Media Planning.

And Newsweek is committed to a continuing program of research that can provide Planners with up-to-date information they need to make these comparisons.

Newsweek now offers the widest range of syndicated research of any major magazine.

Realizing that many studies still in use date from the '50s, Newsweek is taking the lead in supplying much-needed new interpretations of current syndicated data, as well as innovative primary research.

And Newsweek continues to make available in-depth attitudinal surveys of selected audiences.

Most important, Newsweek invites advertisers and agencies to submit their suggestions for intermedia research projects in which Newsweek can participate.

To make it easy, Newsweek has a Zero-Base Hot Line direct to the office of its Media Research Director, Steve Douglas. The number to call is (212) 350-2216.

Planners: if there's information you need, Newsweek will help you get it. Just ask.

After all, it's your day.

**Zero-Base Media Planning.
Ask Newsweek.**

**Give her the most pampering
present of all.
A new face to face the new year.**



MARTINI

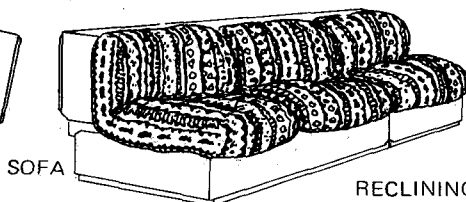
SKIN CARE SALON

**Superb facials, makeup sessions, available now at a special
pre-Christmas 20% off. For gift certificate information call,
212-735-7116. 31 East 74th Street New York, New York 10021**

THE SLEEPER SOFA®

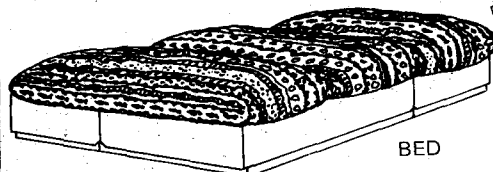


CHAISE LOUNGE



SOFA

RECLINING
SOFA



BED

FEATURING:

- 11 DIFFERENT RELAXING POSITIONS
- BED CONVERTIBILITY
- OVER 100 DESIGNER FABRICS
- CHOICE OF OAK, MAHOGANY OR WALNUT
- LIFETIME WORKMANSHIP GUARANTEE
- UPHOLSTERED ARMS, TABLES TO MATCH
- HIDDEN STORAGE COMPARTMENT

Come into our
conveniently located
showrooms where you
can experience the unique
SLEEPER-SOFA® plus
hundreds of great
decorating ideas and
items for your home.

THE TAURUS SHOP

THE PILLOW SHOP

151 Montague St., Brooklyn Heights
HOURS: 11:00-7:00 MON.-SAT. 624-8705

220-1/2 Third Ave. (btwn 18th & 19th Sts.), N.Y.C.
HOURS: 11:00-7:00 MON.-SAT 475-9631

Delivery and Installation Available SUN 12:00 - 5:00

New York apartment. Back from a trip to Harris Levy on Grand Street, he has some other thoughts. "The best warm-up I ever saw," he says, "was done by Lorenzo Music." Music is, of course, a producer, a writer, a performer, and Carlton, the doorman of the *Rhoda* show. What precisely was his technique? "I don't know," Winter says rather obliquely, "but he was very warm and charming. Sort of buttery."

"My technique," Lorenzo Music answers slowly, "is to know what the show's about and to walk out there and have nothing prepared." He thinks. "And that's my technique." Music started doing warm-ups for *The Mary Tyler Moore Show*, then *Bob Newhart*. Even now he warms up *Rhoda*. One of the most important functions of the warm-up, Music says, is making the audience feel included in the production process, so that they feel their laughter counts. That's why it's good to answer questions from the house. Solicit questions, if necessary. Get them involved.

When the audience seems listless during long delays, and he runs out of anything relevant to tell them, "I do the jelly-bean trick," says Music. I beg to know its workings. "I can't tell you that, you'd have to be here." The jelly-bean trick is purely visual? "Well, yeah. It's mainly visual. It's just a trick," says Music, "that takes seven minutes."

We pick up a script at the Ed Sullivan Theater late on a Friday afternoon. In it, Merman plays a brassy Broadway star, no kidding, grandmother of an eleven-year-old boy (Chris Barnes, of the film *The Bad News Bears*). When the boy's parents get a one-to-three-year rap for tax evasion, Ethel becomes his guardian. She has a hundred reasons (rehearsals, road shows) why she can't take on a kid, and foists him off on her bachelor son, a hapless press agent played by Austin Pendleton.

At the *Roses* offices at CBS, Frank Konigsberg, the executive producer, confers with us perfunctorily about our forthcoming story. We are joined by Mel Ferber, the "line" producer, a TV veteran of many years. Ferber has just arranged for half the contents of Sardi's to be deposited at Studio 41, where they will be assembled into a "Sardi's" set. Vincent Sardi has volunteered himself as part of the package, along with the silverware and the plates, and is likely to make a guest appearance, playing Vincent Sardi. The conversation speeds ahead to the warm-up, next in priority of Ferber's worries.

The two are very reassuring, com-

**AMERICAN
INDIAN
jewelry.**



PRE-CHRISTMAS SALE 50% OFF

The east coast's largest distributor now offers their complete collection direct to you at wholesale prices.

Thunderbird
608 5th Ave. (49th St.) Suite 409, 581-4980

**A MOST UNUSUAL HOTEL
WITH AN EXCEPTIONALLY
DEDICATED FOLLOWING.**

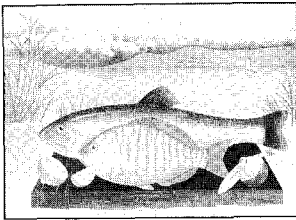
Elegant bar, cocktail lounge and dining room. Impeccable meeting and banquet facilities.

Park Avenue at 38th Street, New York
For reservations, call toll-free 800-223-5823
(From New York State, call (212) 687-7050)



A DORAL HOTEL

POSTER ORIGINALS. LTD
924 Madison Avenue New York 10021 861-0422
306 W. Broadway New York 10012 Mon.-Sat. 10-6



GUILDHALL/EAST HAMPTON

#216 Davis. 24 x 29 in.
White, brown, blue, red, yellow.
\$15, plus sales tax. \$1. for postage.
\$3.50 for new color catalogue.



passionate with relief that they don't have to do it themselves.

First, there will be a taped "safety" dress rehearsal, with a late-afternoon-ish dress-rehearsal audience. At 7:30 they will play the Muzak, "Great Themes From Great Movies." With ten or fifteen minutes still to go, we'll come out and do our thing. The show will be taped again at eight.

Lorenzo Music's name is singled out again for praise, and Ferber recalls old warm-ups on *The Odd Couple*, on which he used to work. Even on his own show, Tony Randall enjoyed doing a good warm-up from time to time. He had a twenty-minute routine with a bunch of dirty jokes he loved to tell. "For five years I sat through the same routine," Ferber reflects. But Tony Randall didn't always do it. "They all did it," he says wearily.

On the big night, we are set to follow through on only one of Lorenzo Music's warm-up tenets—that is, to have nothing prepared. We know very little about the show. We do know the first scene used to take place in an office and that the office set is missing. Also there will be no "safety" taping. The dress rehearsal has been canceled because no one was ready for it. At 6:45 Merman is asking the clerk at the CBS cafeteria to change some pennies into dimes. One of the little boys from the show is tugging at her arm to hurry up. At seven, the audience is filing in. Let's go, on with the show.

The audience seems interested to learn that we will be writers on the show. They are cooperative during the yoga laughing exercises, engaged by the smiling contest for people from New Jersey, and amused at our confused descriptions of the show. They laugh when we say that this is our first warm-up. "Will there be a Writers Guild strike?" is the first question. Erroneously, we were prepared for an audience of cretins. Most of these folks work for CBS. They are especially dutiful in their applause. They give Merman a long and loud ovation. Later, they will applaud almost as enthusiastically for the production assistant, Maxine Smith, Ms. Smith's mother, and Merman's ghostwriter, George Eells.

Rolling into the third hour of taping, the audience begins to lose its juice. We sense incipient rebellion when they boo the seventh reprise of "Great Themes From Great Movies." When the Sardi's set appears after an interminable set change, they are almost too eager when we suggest they call out their orders to the real Vincent Sardi, Fettuccine, steak Diane, and a dry martini get the most requests.

Down with Love!



Dreamy white European Goose Down that is. That's the Continental Quilt! Light as a cloud, to settle around your every curve for total body comfort. Warm in winter... yet cool and comfortable in the summertime. Just imagine, you'll never make your bed again because the Continental Quilt eliminates a top sheet, blanket and bedspread. Just puff it up and your bed is beautiful! And, like the best love, it'll last and last. Discover the Sensuous European sleep experience. Down with Love! They were made for each other... and for you!

Lower Fuel Bills • Lifelong Gift
Twin **\$154.95** Dbl/Queen **\$189.95** King **\$219.95**
Above prices are for Down & Feather.
For all Down add \$35.00

Colors: Natural (Bone), Camel, White & Powder Blue
All quilts covered in 100% combed cotton.
(Add \$3.95 for shipping and insurance.)

610 5th Ave., Rockefeller Center
(across from Saks) street entrance:
7 W. 49th St. • N.Y.C. 10020 • (212) 757-3511
129 East 57th St. • N.Y.C. 10022 • (212) 752-7631
235 East 51st St. • N.Y.C. 10022 • (212) 688-3882
10 Littlel Rd. • East Hanover, N.J. 07936 • (201) 884-1462
110 East Oak St. • Chicago, Ill. 60610 • (312) 664-9614

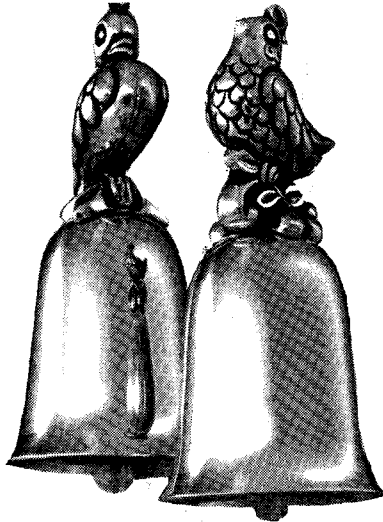
Open 10am-6pm • Only available from:

**the Continental
Quilt® shoppe**

Master Charge • BankAmericard • American Express

NY 12-5

Halls



Start a Christmas tradition with Reed & Barton's silverplated turtle dove and partridge bells, from their 12 Days of Christmas series. 2 1/2" Pair, 12.50.

Mail to: Halls, P.O. Box 19413, K.C., Mo. 64141.
Dept. Y. Add 1.50 ship., hdlg. Mo. del. add sales tax. ☐ Check Chg: ☐ Halls ☐ MC
AE ☐ BA. Card # _____
Exp. _____
Name _____
Address _____ Zip _____

MUSIC ON A GRAND SCALE: THE CHICAGO SYMPHONY

Sundays, 1-3 p.m.
WNCN (FM) 104.3

Presented by Amoco.



See the French Quarter and Ancient Egypt at the same time.

Stay at the
deluxe Royal
Sonesta—in the
heart of the
French Quarter—
when you come
to New Orleans
to marvel at the
Treasures of
Tutankhamun.



The Royal
Sonesta's deluxe
King Tut vacation
available from
September 18 to
January 15, 1978.

King Tut Royal Holiday '205. 5 days/4 nights
Per person/double occupancy.
Taxes and gratuities included.

Including: Deluxe accommodations, a cocktail, breakfast, luncheon,
dinner, King Tut poster, and sightseeing
tour or river cruise.

300 Bourbon Street, New Orleans, LA 70140, (504) 586-0300

See your travel agent. Or call, toll free, 800-225-1372. In Massachusetts,
call toll free, 800-842-1202.

Sonesta Hotels in Amsterdam (Netherlands), Atlanta, Bermuda, Boston
(Cambridge), Hartford, Key Biscayne, and New Orleans.

**ROYAL
SONESTA**
HOTEL

When it is over, near eleven, Blythe Danner, who has been sitting in the audience, is lavish to us with her praise. "I'm glad I didn't have to do it," she says.

At the Slate, the bar across from CBS, Austin Pendleton appears exhausted, as if he had been tumbled through a dry cycle. "Thank you, thank you," he says, "I'm glad I didn't have to do it."

Out of professional curiosity we returned to Studio 41 the following week to catch the warm-up of another sitcom pilot, this one produced for CBS by Talent Associates, David Susskind's fief. A reedy, denim-jacketed comic with a New York accent and a laid-back delivery described the plot, introduced the cast and crew, and then, having exhausted the set material, fell back on jokes from his routine. Just as the time on the comic's hands was becoming apparent, a whispered conference was held off mike, and Susskind himself strode onto the stage. Dressed impeccably in oyster tones that matched his hair, he bore an uncanny resemblance to his TV self. The audience began to breathe with relief. Finally, here was a name, a face, a voice, a haircut we recognized. Susskind didn't even have to make us laugh.

On the contrary, his warm-up style was quite dramatic. He depicted pilot making as a battle, a confrontation between the forces of artistic enlightenment (New York producers) and the forces of darkness and stupidity (the networks). He solicited our sympathy ("We won't know until May if CBS decides to pick us up"). He made agonized grimaces ("All acting is difficult, but comedy acting is the *most* difficult"). He roused our partisanship ("If one comedy show is a hit in New York, twenty shows will be produced in New York"). We left after the first scene, acknowledging a master.

When the networks announced their fall schedules, the *Roses* pilot, retitled *You're Going to Love It Here* for its June 1 airing, was not on CBS's list. David Susskind's *On Our Own* was. It's on Sundays, after *Rhoda*. Frank Konigsberg has since returned to the coast, where, after much executive cerebration, CBS invited him to reshoot the *Roses* pilot with a different comic strategy. CBS liked the results of the new pilot enough to order four more episodes. Ethel Merman will appear in them only occasionally. And she'll have to fly to work. The newly titled series, *Big City Boys*, was shot in sunny downtown Burbank. So, for New York warm-up buffs, David Susskind's warm-up remains the best—and only—show in town.



White Sale!

Have we got a winter weekend for you. Ski Québec for only \$99, plus air fare.

Introducing the Air Canada Ski Québec weekend. It's hardly your everyday deal. Because for only \$99 per person, double occupancy, plus air fare, you get two nights in the best hotels, two days of lift tickets and a rental car for 48 hours. And if you want to stay longer, we've got lots of other packages, too.

Ski incredible Mt. Tremblant in the Laurentians, the continent's largest ski area. Ski Québec City's Mont Ste-Anne, site of the 1976 World Cup Slalom finals. Ski and see the beautiful Ottawa Valley. Or go to town with the Eastern Townships' four ski areas' interchangeable lift tickets.

No matter where you ski there are so many tricky trails expert skiers can really run riot. But there are lots of civilized slopes, too, so even the most timid beginner won't be left out in the cold. And there's usually so much fresh snow some people call Québec Canada's Great White Way.

But that's only the beginning. Because with our weekend White Sale you can stay in either Montréal

or Québec. So it's really a sale of two cities. Enjoy Québec's fine French food and exciting night life. Or go sightseeing in cosmopolitan Montréal, the Paris of the West. And you can choose between luxurious hotels like Loew's La Cité, the Château Frontenac and the Québec Hilton.

So, send for Air Canada's Ski Québec folder today. It's got weekends for you, weeks for you, every kind of package for you. Ski Québec. Have we got a winter for you!

AIR CANADA



P.O. Box P, Staten Island, New York 10305

Please send me your Ski Québec folder of weekends, weeks, every kind of package for me.

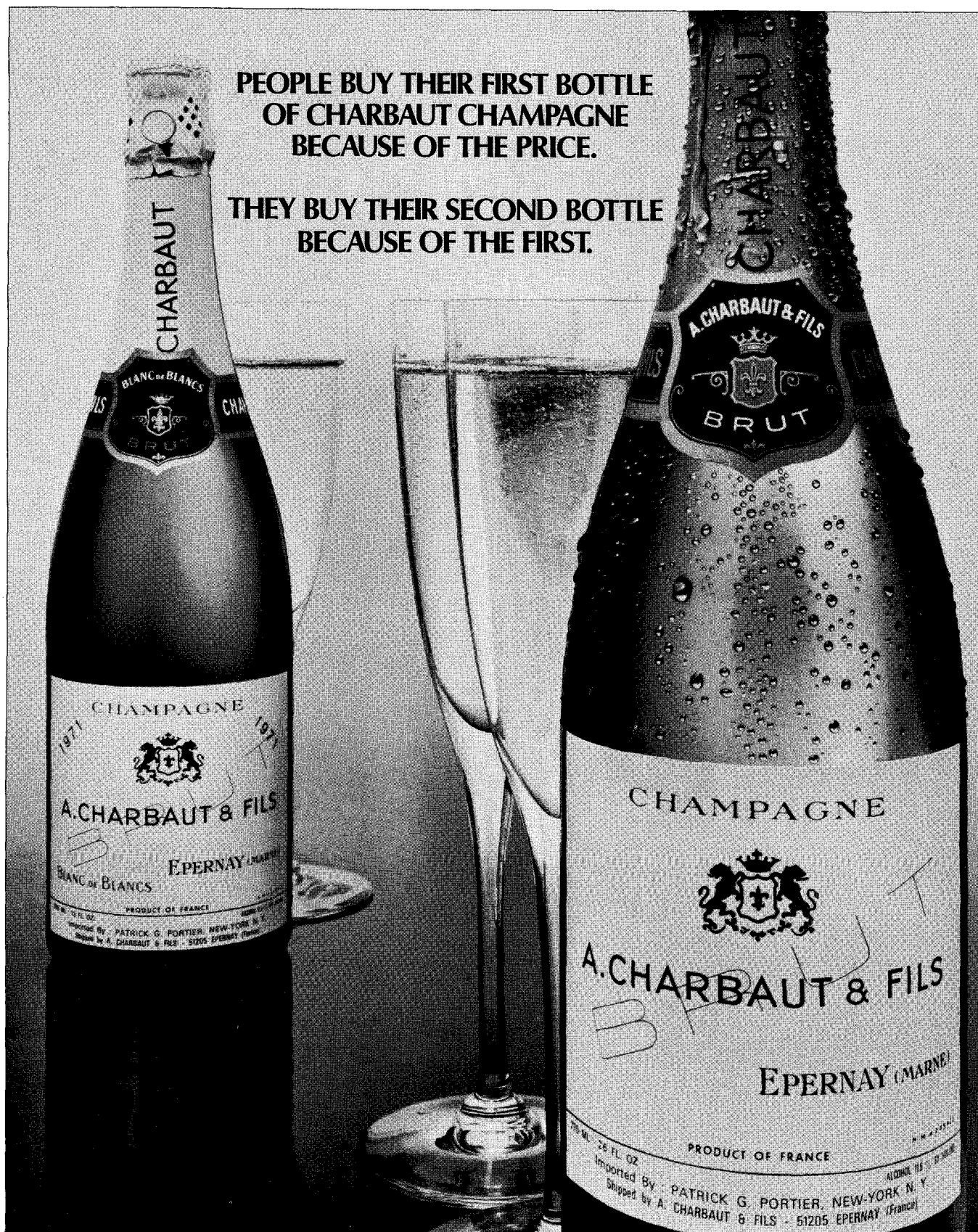
Name

Street

City State Zip

My travel agent is

NY 12-5-77



PEOPLE BUY THEIR FIRST BOTTLE
OF CHARBAUT CHAMPAGNE
BECAUSE OF THE PRICE.

THEY BUY THEIR SECOND BOTTLE
BECAUSE OF THE FIRST.

Recently, people discovered imported Charbaut Champagne. At only \$8.99 a bottle, it was hard to resist.

But after only one bottle, people discovered something even more irresistible about Charbaut. The quality and taste.

We think you'll agree that Charbaut Brut is superior to even the most outrageously priced French champagne.

Try Charbaut. At only \$8.99, you'll think your first bottle is an excellent buy. And you'll think your second bottle is a steal.

CHRISTMAS, 1977:

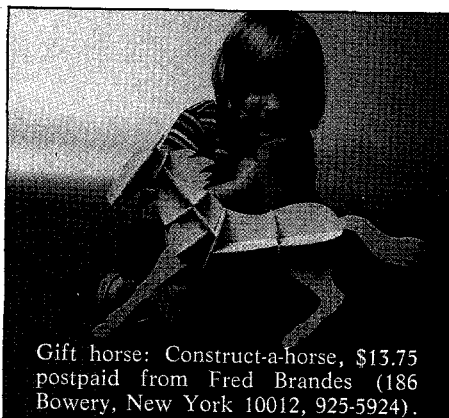
It's the Thought
That Counts, So Think!

By Mary Randolph Carter
and Quita McMath

TRANSCEND THE PREDICTABLE

If all you
can come up with
is a tie, a book, a nightgown—
find a great one.

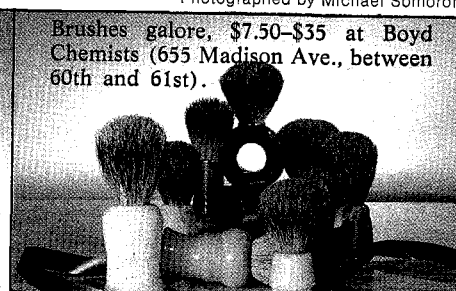
Photographed by Michael Somoroff



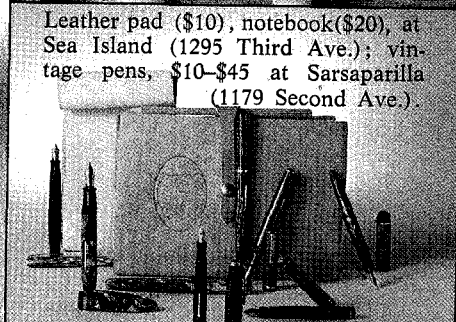
Gift horse: Construct-a-horse, \$13.75 postpaid from Fred Brandes (186 Bowery, New York 10012, 925-5924).



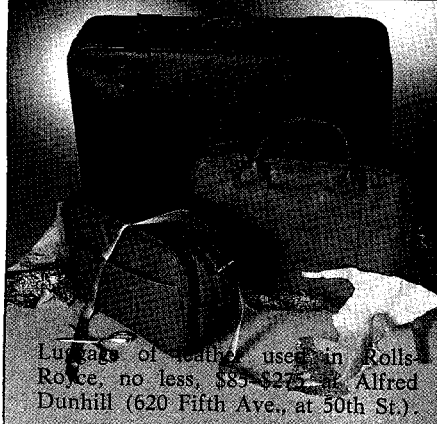
The ultimate dollhouse, all hand-made, is \$500 at Pizazz (811 Lexington Ave., near 62nd St.).



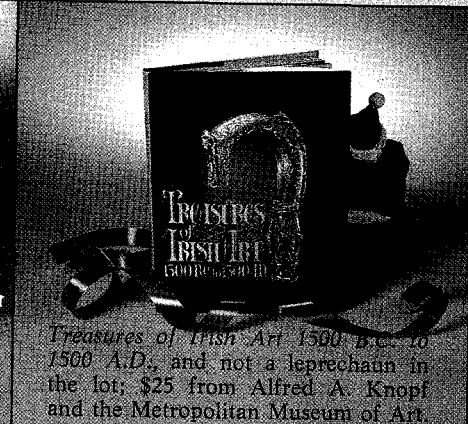
Brushes galore, \$7.50-\$35 at Boyd Chemists (655 Madison Ave., between 60th and 61st).



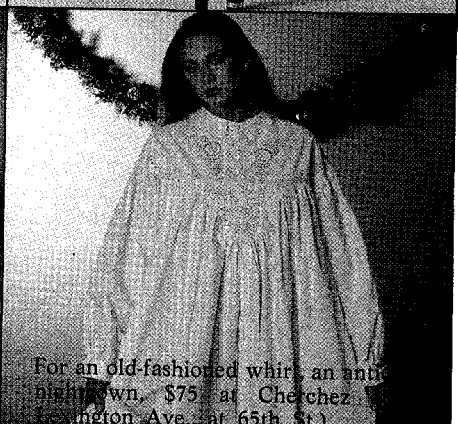
Leather pad (\$10), notebook (\$20), at Sea Island (1295 Third Ave.); vintage pens, \$10-\$45 at Sarsaparilla (1179 Second Ave.).



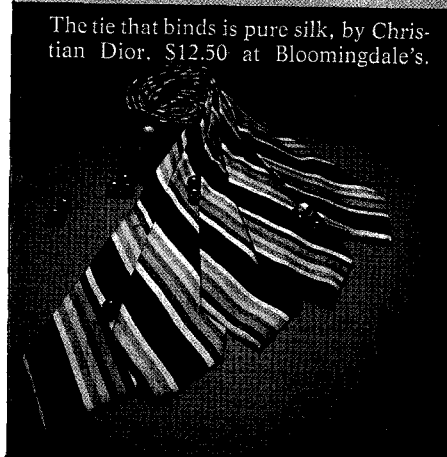
Luggage of leather, used in Rolls-Royce, no less, \$85-\$275 at Alfred Dunhill (620 Fifth Ave., at 50th St.).



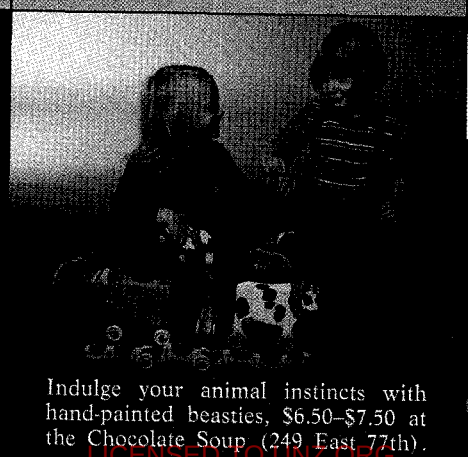
Treasures of Irish Art 1500 B.C. to 1500 A.D., and not a leprechaun in the lot; \$25 from Alfred A. Knopf and the Metropolitan Museum of Art.



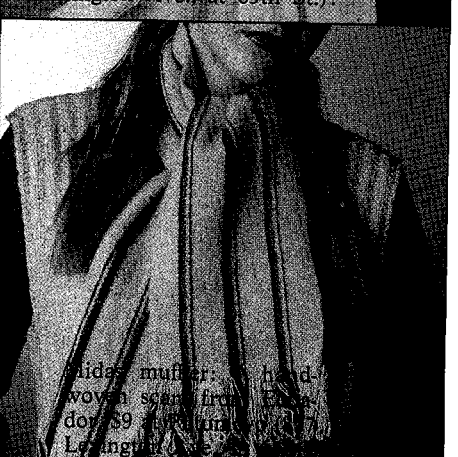
For an old-fashioned whim, an antique nightgown, \$75 at Cherchez (Lexington Ave., at 65th St.).



The tie that binds is pure silk, by Christian Dior, \$12.50 at Bloomingdale's.



Indulge your animal instincts with hand-painted beasts, \$6.50-\$7.50 at the Chocolate Soup (249 East 77th).



Wides muffer: a hand-woven scarf from the do, \$9 at the do, Lexington Ave., at 77th St.

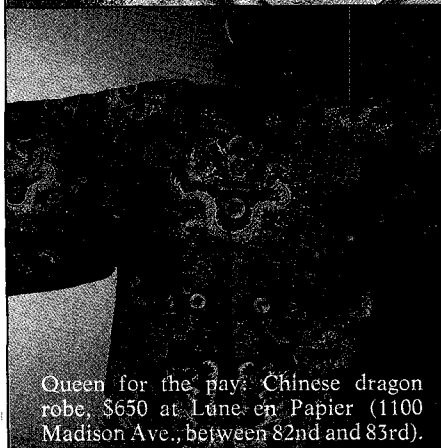
TELL OF YOUR LOVE

"For I had rather owner bee
Of thee one houre,
then all else ever."

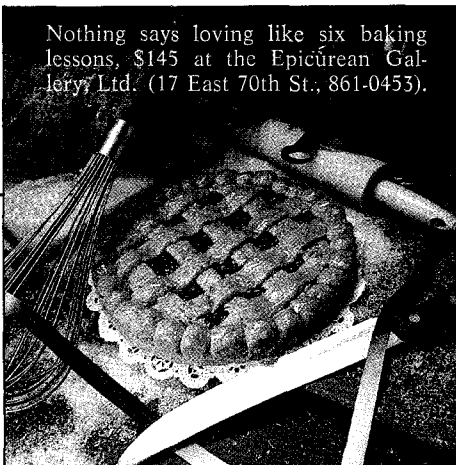


Go public, with your very own message above Times Square; 30 seconds, \$25, from Spectacolor (221-6938).

Convey romantic notions in an English-print sewing roll, \$15 at Laura Ashley, Inc. (714 Madison Ave., near 64th St.).



Queen for the pay: Chinese dragon robe, \$650 at Lune en Papier (1100 Madison Ave., between 82nd and 83rd).

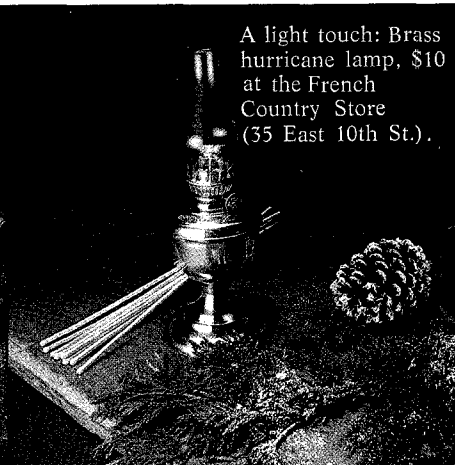


Nothing says loving like six baking lessons, \$145 at the Epicurean Gallery Ltd. (17 East 70th St., 861-0453).

South Sea and freshwater pearls, \$200-\$5,000 each at Arthur King (619 Madison Ave., between 58th and 59th).



Make a heartwarming mug of hot chocolate with this *molinillo* (\$1.99) and Mexican chocolate (\$1.80) from Casa Moneo (210 West 14th St.).

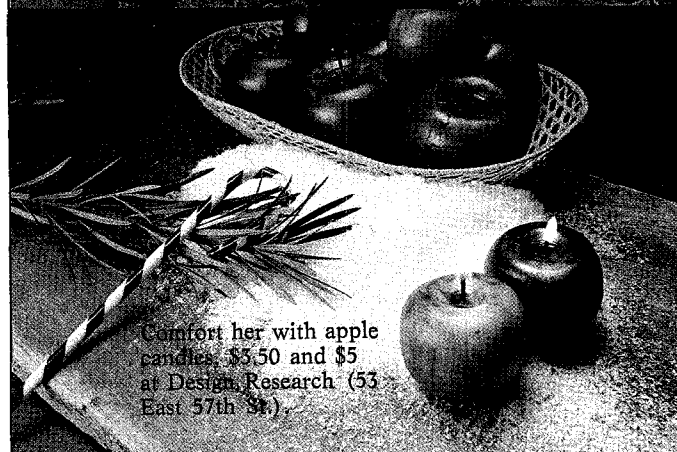


A light touch: Brass hurricane lamp, \$10 at the French Country Store (35 East 10th St.).

If oysters be the food of love, eat on with these antique English oyster forks, \$125 at Bergdorf Goodman.



Vegetable love doth grow with salt and pepper shakers, \$4 a pair at Hubert des Forges (359 Bleecker St.).



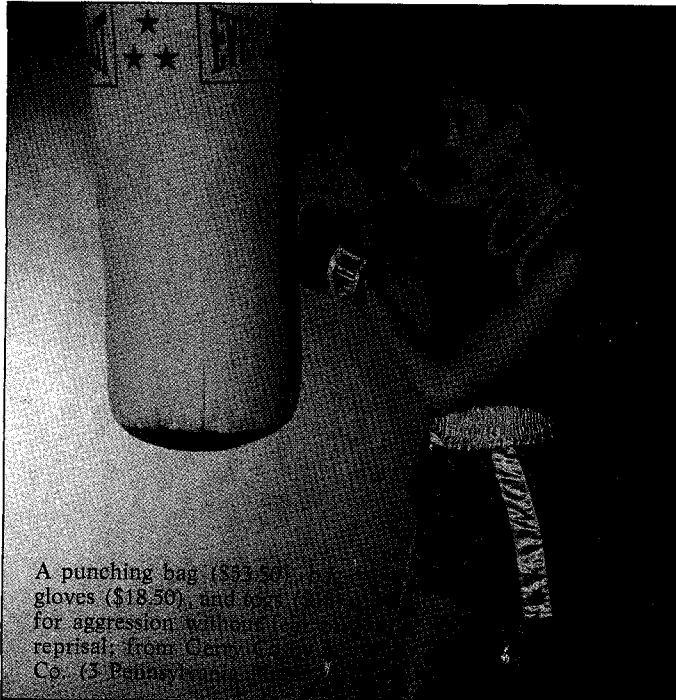
Comfort her with apple candles, \$3.50 and \$5 at Design Research (53 East 57th St.).



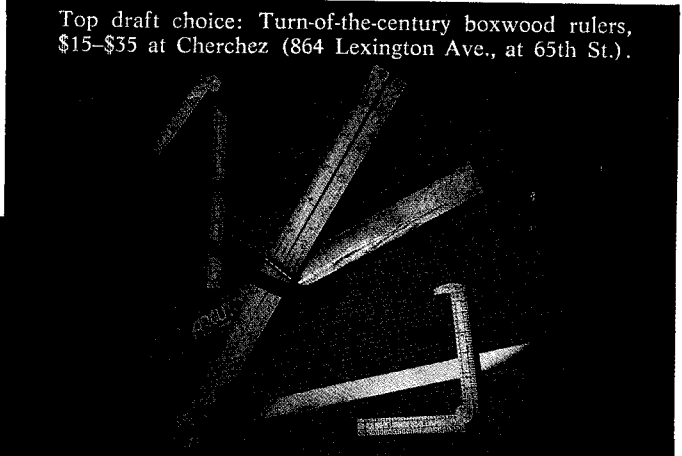
Brief encounter: This pewter love-letter opener is \$25 at the Metropolitan Museum Gift Shop.

REVEAL GUILT, INSECURITY, OR VEILED HOSTILITY

The ideal gift
should implicitly criticize
the recipient.



A punching bag (\$33.50),
gloves (\$18.50), and bag
for aggression without
reprisal; from Gary
Co. (3 Pennsylv.)



Top draft choice: Turn-of-the-century boxwood rulers,
\$15-\$35 at Cherchez (864 Lexington Ave., at 65th St.).



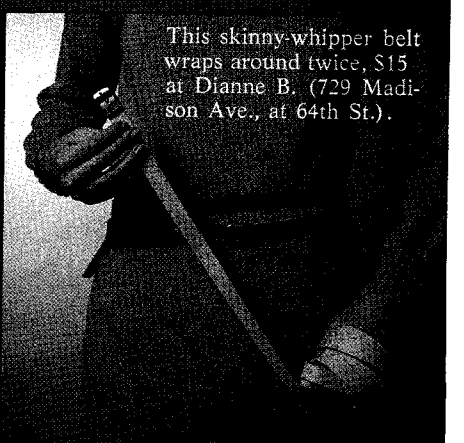
Smile when you give
this ceramic tooth-
brush holder, \$16 at
Shenanigans (384
Bleecker St.).



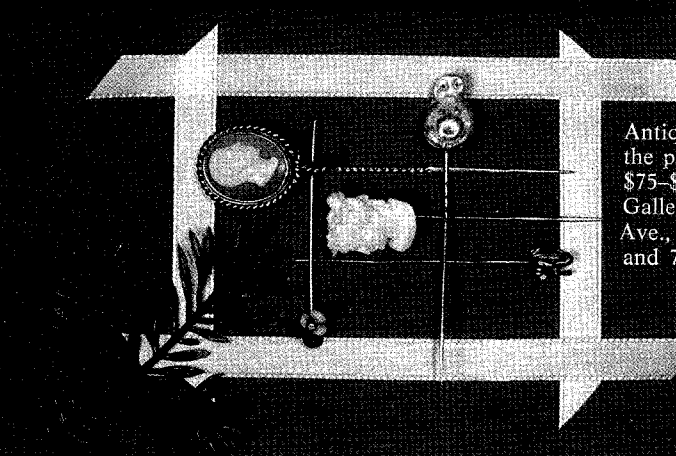
Cool it, already, with Chinese duck-
feather fans, \$5 each at the Monkey
Garden (235 East 53rd St.).



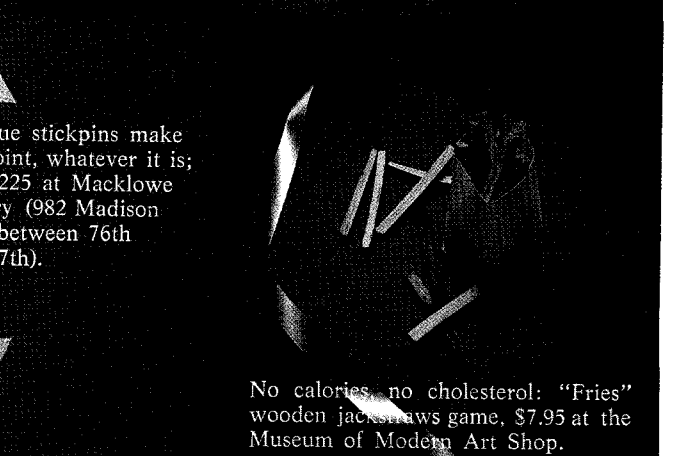
A lesson in humil-
ity: Rag thongs
from Japan, \$6 at
the U.N. Gift
Center.



This skinny-whipper belt
wraps around twice, \$15
at Dianne B. (729 Madi-
son Ave., at 64th St.).



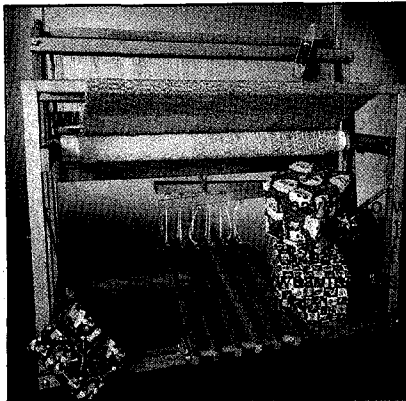
Antique stickpins make
the point, whatever it is;
\$75-\$225 at Macklowe
Gallery (982 Madison
Ave., between 76th
and 77th).



No calories, no cholesterol: "Fries"
wooden jacksaws game, \$7.95 at the
Museum of Modern Art Shop.

WALLOW IN CONTENTMENT

"Grow old along with me/The best is yet to be. . ."



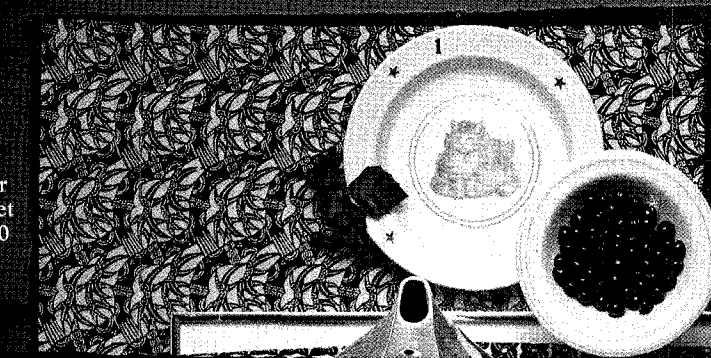
Puppy-lovely pooch, free (except for neutering and license fees) from the ASPCA (441 East 92nd).

Placid rock: Antique rocker, \$450 at the Wicker Garden (1318 Madison Ave., near 94th); handmade afghan, \$95 at the Elder Craftsmen Showcase (850 Lexington Ave., between 64th and 65th).



1. Peter Rabbit and his friends decorate handmade bowls and plates, \$15 each at Wendy's Store (1064 Madison Ave., between 79th and 80th sts.).

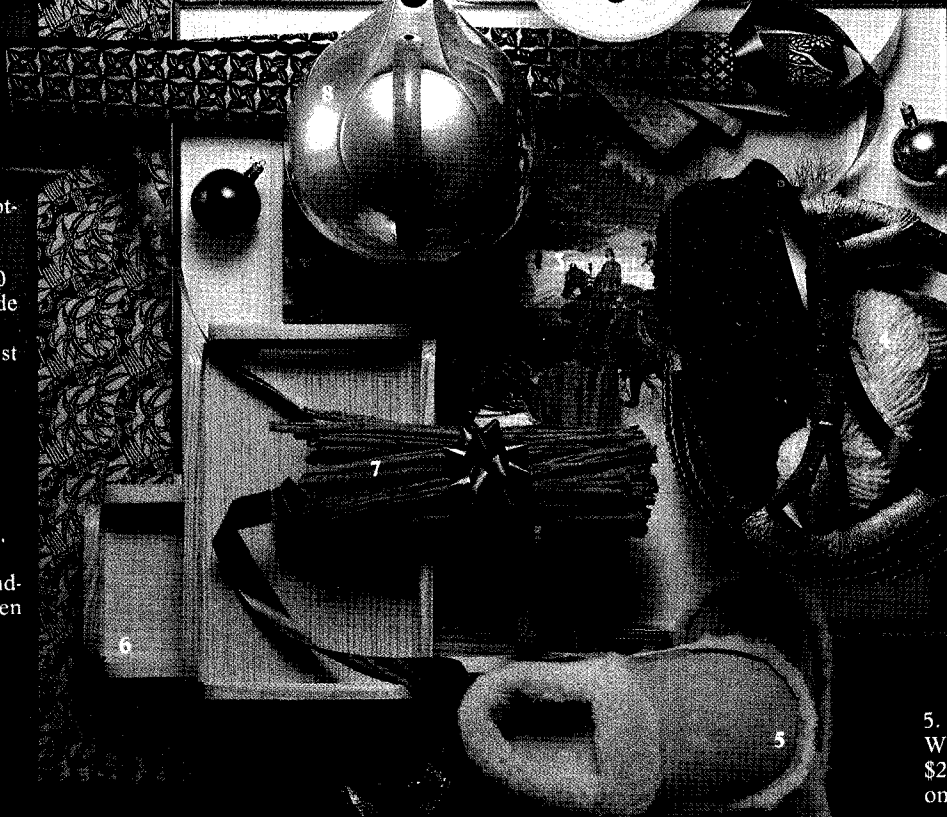
9. Hand-stenciled Japanese rice paper, suitable for framing, \$5 a sheet at Mythology (370 Columbus Ave., near 78th St.).



2. This reproduction Egyptian bowl has feet of clay, no less; \$15 at the Metropolitan Museum Gift Shop.

3. Here are the snows of yesteryear—on this original woodcut print of Central Park; \$175 framed, at Cityana (16 East 53rd St.).

8. English Picquotware kettle, just add tea and sympathy; \$37.50 at Jenny B. Goode (1194 Lexington Ave., between 81st and 82nd sts.).



4. Put all your yarn in one African basket, \$14 at Folklorica Imports, Inc. (24 East 21st); wool yarn, \$3.50-\$5 at Quickit (231 East 53rd).

7. Spice squad: Cinnamon sticks, \$6 a bundle at E.A.T. (1064 Madison Ave., between 80th and 81st).

5. Oh, my shearling: Warm Fuzzies slippers, \$28 at Eliot (1597 Second Ave., at 83rd St.).

6. Tray-chic English butler's trays, \$20 and \$25 at Henri Bendel.

T RADITION!

"Things fall apart; the center cannot hold. . . ." Hold it!

Long johns for shorties
in five home-brewed colors.
\$5 at Reminiscence Ltd.
(175 MacDougal St.)

1. A multitude of the heavenly host: Hand-painted-fabric "Gabriel," \$9 at the Museum of American Folk Art (49 West 53rd St.); brass angel candleholder (\$5.25) and black pottery angel candlestick (\$6.50) at the Mexican Folk Art Annex (23 West 56th St.); gilded-wire angel, \$10 at Pan American Phoenix (927 Madison Ave., between 73rd and 74th sts.); mirrored angel ornament, \$1 at Any Occasion (209 Columbus Ave., near 70th St.).

7. The true spirits of Christmas: Single Cask, an aged Grande Fine Champagne cognac, estate bottled by Marcel Ragnaud, \$32.95 at Sherry-Lehmann, Inc. (679 Madison Ave., between 61st and 62nd sts.); crystal sniffers, \$14 each at Baccarat (55 East 57th St.).

2. Jaws: Wooden nutcracker, \$16 in the lobby of the New York State Theater (Lincoln Center Plaza) during performances of the New York City Ballet's *Nutcracker*.

3. For a baker, this Santa Claus cake mold is \$11.50 at the Spice Box (968 Second Ave., near 51st St.).

4. And one to glow on —this Mexican nativity candlestick, \$10.50 at Pan American Phoenix.

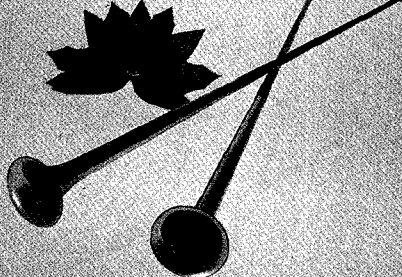
6. A gift of the Magi: Pure natural frankincense from Gloria Incense (126 St. Marks Place).

5. Hot off the pear tree, partridges are \$5.29 each at Ottomanelli's (281 Bleecker St.).

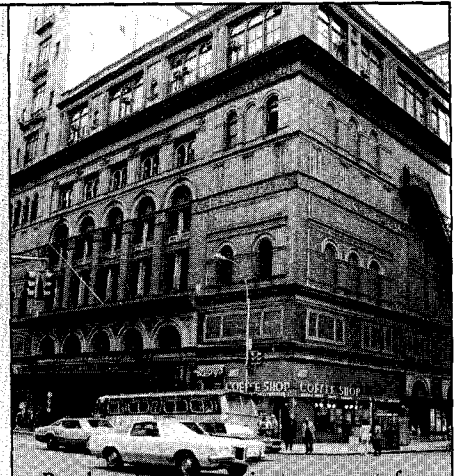
GENERATE EXCITEMENT

Fireworks! etc.
As far from the wool
scarf as you can get.

Hunting horns, to make a joyful noise,
\$150 the pair at the Place for An-
tiques (993 Second Ave., near 52nd).

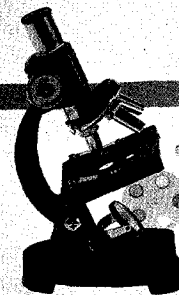


Boots: Custom-made Dixon westerns
of calf, ostrich, lizard, anteater, or
buffalo, \$275 and up at Judi Buie's
Texas, at Serendipity 3 (225 East 60th).

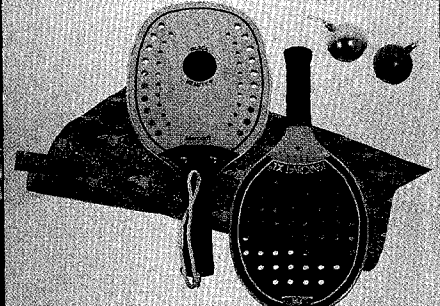


Break a leg in a private concert for
your 2,800 closest friends; rent Car-
negie Hall for \$3,500 plus the cost of
the stage crew (CI 7-1350).

Go Hollywood with a home screening of a rental movie. Screening: 1935
(440 Park Ave. So., at 30th, 889-7910); 1938 MGM *A Christmas Carol* '85.



Close encounters
guaranteed with
this 750-power-
microscope kit,
\$30.50 at Polk's
Modelcraft Hobbies
(314 Fifth Ave.,
near 32nd St.).



Make time with an hour on the court,
\$8-\$20 at Apple Platform Tennis
Club (215 East 24th St., 684-0970).

Face the music in this
Mexican ceremonial mask,
\$350 at Liz Wiener Gallery
(21 East 73rd St.).



Sharpen a brain
with a Pyramid
Power hat,
\$49.95 at Pyra-
mid Power
Plus (440 East
75th St.).

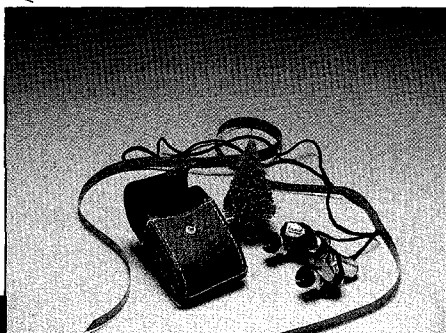


Go any way the
wind blows
with weather-
vane reproduc-
tions; pig (\$56),
rooster (\$44),
at the Museum
of Amer-
ican
Folk Art
(49 West
53rd St.).

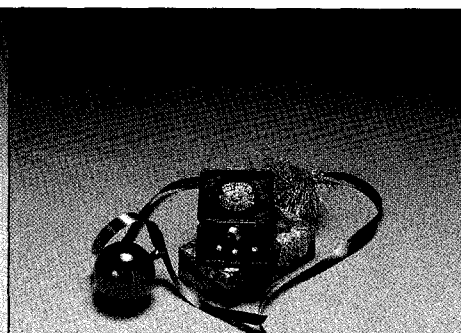


BE PRETENTIOUS

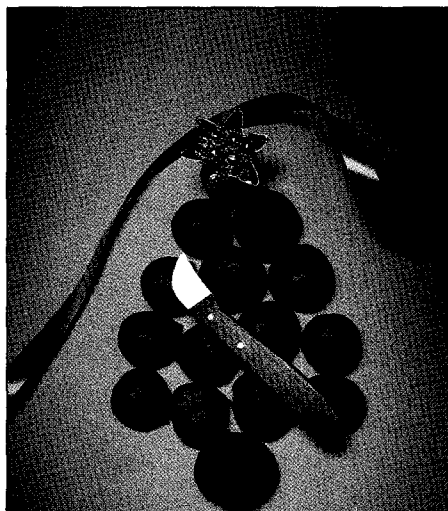
For overreachers,
arrivistes,
and those just
breathing hard.



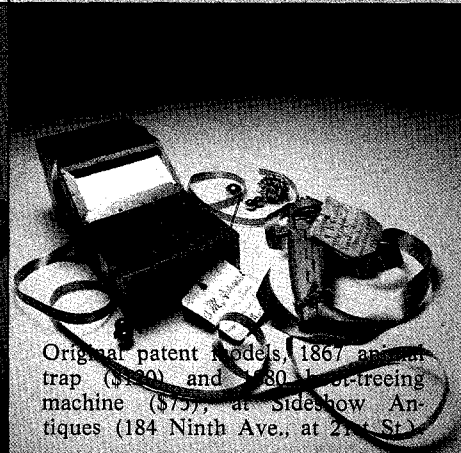
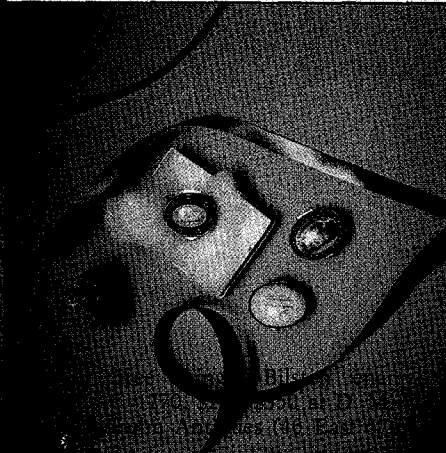
Enter the realm of the lenses with these Binolux binoculars, \$45 at the Metropolitan Opera Guild (1865 Broadway, at 61st St.).



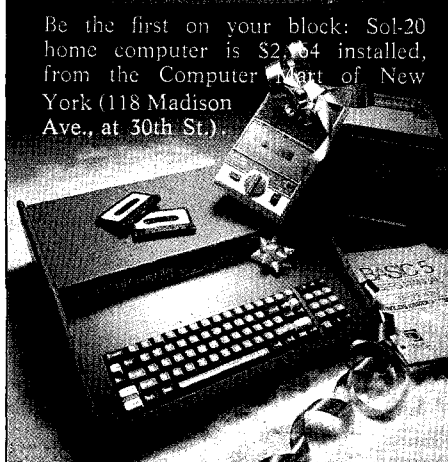
Victorian gold-topped tux studs, for deluxe duds, \$75 at Tender Buttons (143 East 62nd St.).



One man's meat, produced with a flick of this chestnut knife, \$1.75 at Dean & DeLuca (121 Prince St.).



Original patent models, 1867 animal trap (\$120) and 1801 oil-freeing machine (\$75), at Sideshow Antiques (184 Ninth Ave., at 21st St.).



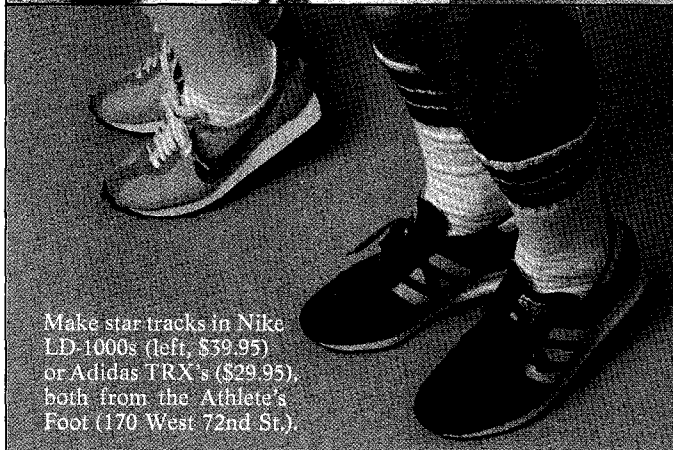
Be the first on your block: Sol-20 home computer is \$2,064 installed, from the Computer Mart of New York (118 Madison Ave., at 30th St.).



Home for the holidays: A house portrait by Jill Gill, \$500 (556-2342).



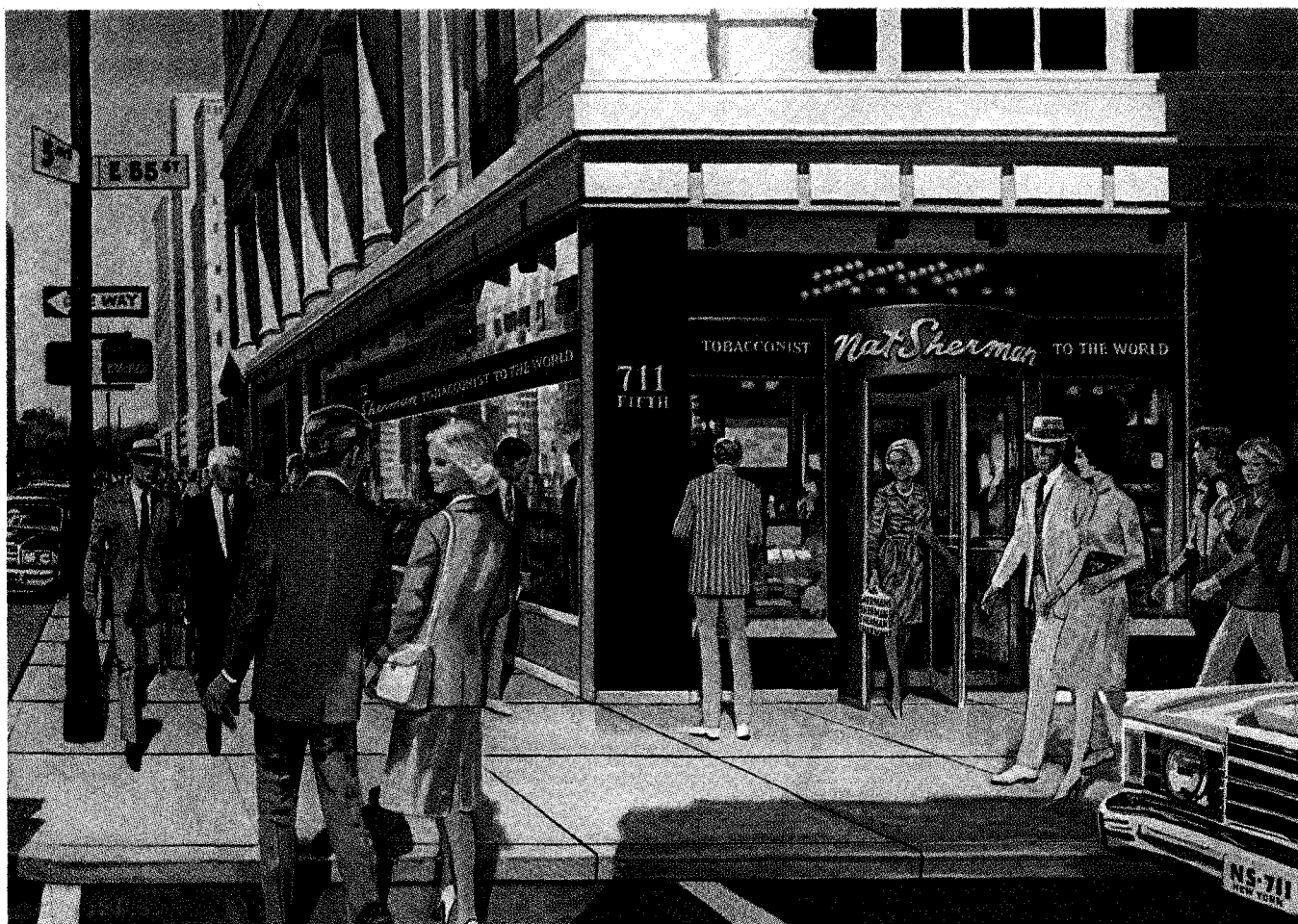
Practice selective viewing with a sonic remote-control device for TV sets, lamps, etc., \$19.95 at Hammacher Schlemmer (147 East 57th St.).



Make star tracks in Nike LD-1000s (left, \$39.95) or Adidas TRX's (\$29.95), both from the Athlete's Foot (170 West 72nd St.).



Home, Santa: Santa-chauffeured limousine service, \$20 an hour from Joe Head (626-2600).



Nat Sherman opens up a whole new world of smoking pleasure.

In his elegant new Fifth Avenue Shop, Nat Sherman caters to the tastes of discriminating smokers with a distinguished selection of cigars, pipes, tobaccos, smoking accessories and gifts. And, of course, the custom-made, pure tobacco cigarettes Nat Sherman is famous for.

Here, in an atmosphere heady with the aroma of fine tobacco, a courteous staff of tobacco specialists will assist you in your gift or personal selections.

Choose a pocket or table lighter by DuPont, Tiffany, Maruman, Colibri or Ra-Paul. Lighters, ashtrays and cigarette boxes in green and brown-toned onyx.

Select the perfect pipe, by Sasieni of London, JHW, Charatan, Stanwell, Savinelli, Caminetto, Danish Freehands, Meerschaum, Calabash or our own famous Nat Sherman brand.

Let us show you our large assortment of wood and leather-covered cigar and cigarette humidors. And our extensive selection of accessories: cigar cutters, cigar pocket cases, pipe knives and tobacco pouches.

For your holiday or special occasion—wedding, Bar Mitzvah, birthday, birth announcement—we'll help you share your happiness with your message imprinted on cigarettes or cigars.

The perfect Nat Sherman gift. There are so many to choose from, including Nat Sherman gift certificates. We'll gift-wrap your selection and ship it anywhere in the world. We also welcome corporate accounts.

Let your impeccable taste guide you to the new Nat Sherman's at Fifth Avenue and 55th Street. Open for your shopping convenience Monday-Saturday, 9:30-6:30; Sunday, 12:00-5:00. Or call: (212) 751-7818.

All major Credit Cards are honored.

Send one dollar for your personal copy of the exciting new Nat Sherman Catalogue.



Tobacconist to the world since 1930
711 Fifth Avenue/New York, NY 10022

Records/Alan Rich

PLEASE OMIT CAROLS

"... If you must give music to fit the season, let it be Berlioz's magical *Childhood of Christ*, a work I regard as essential ..."

Suggesting gift records for total strangers is as foolish a process as suggesting psychiatrists. Yet, I am often asked, and I am known to be obliging. My only blanket suggestion is: Don't give Christmas carols. Anybody who hasn't heard his fill of seasonal music by the time the holiday rolls around must live an awfully sheltered life.

If your gift must fit the season, however, let it be Berlioz's magical oratorio, **The Childhood of Christ**, a work whose simplicity and elegance resemble little else from the composer's pen. (Some few sublime passages from the opera *Béatrice et Bénédict* do come close, however.) Philips has just issued a new performance by Colin Davis, with Janet Baker singing the role of Mary and a marvelous Swiss tenor named Eric Tappy singing the narration (6700 106). The performance replaces an earlier Davis recording on Oiseau Lyre, not only because of the more spacious, cleaner sound but even more for the shimmer that arises from the work of the London Symphony and John Alldis Choir. Davis's insights into the language of Berlioz—a matter not only of his immaculate ear for tonal balance but also of his skill in spacing out the composer's individualistic harmonic style—is, by now, legendary. The music itself is something I have come to regard as essential.

If your gift-giving tastes are even more conventional, know that Davis's reading of Handel's *Messiah* (Philips SC71 AX300), which has been in circulation for several years, is also my choice as the best of the many recordings available. The performance uses small forces, with one of Handel's several "original" instrumentations; the soloists are outstanding. Every aspiring American singer should listen carefully to their diction.

An English label called Pearl, carried in several of New York's larger shops, has been reissuing some of the earliest complete recordings of the Gilbert-and-Sullivan repertory, which began to appear in England around 1920. The British tradition, where G&S are concerned, is so rigid as to make those



Verdi scholars I described last week look like a bunch of anarchists. The value, therefore, of these Pearl reissues is that the casts include several singers who date back to Sullivan's own time at the Savoy Theater; hearing them at work is a little like hearing Bach at his Leipzig organ. If you're not a G&S maniac, you have no idea how important this can be.

Anyhow, Pearl has now brought out a *Mikado* that dates from 1926—making it the first of the operettas to be recorded electrically (GEM 137/8). The Ko Ko is Sir Henry Lytton, who had begun his career in 1884 as a member of one of the D'Oyly Carte choruses. History or no history, Lytton's abrasive vocal delivery is one of the funniest things you'll ever hear on records; he summons up images of druids, also of iron filings. The *Mikado* is Darrell Fancourt, whose idiotic laugh in "My Object All Sublime" is an object of worship to all true believers.

You should also know that a much more recent G&S series, which appeared here on Angel in the late 1950s, is now being reissued for half the price on Seraphim. These are splendid, spacious performances conducted by the late Sir Malcolm Sargent, with singers more out of operatic than Savoyard

backgrounds: Richard Lewis in the romantic roles, Elsie Morison for the ingenues, Monica Sinclair as the female "heavy." Two albums have appeared so far: **The Pirates of Penzance** (SIB 6102) and **The Gondoliers** (SIB 6103); if only to hear Lewis's singing of "Take a Pair of Spark'ling Eyes," the second album is especially recommended. If the *Yeomen of the Guard* from that series ever shows up, grab it and run; it's probably the most beautiful G&S performance ever recorded.

On Deutsche Grammophon, a new series of Verdi operatic recordings appears to be taking shape under the leadership of Claudio Abbado, with superb results so far. Abbado hasn't conducted opera in New York in several years, but the evidence of his recent recordings is that he has grown into a musician of tremendous dramatic insight and a marvelous pliancy in relating orchestra to singer. His **Macbeth** album has been out for several months (2709 062); it is of the composer's later version of the score, with a rather large wad of some awful ballet music composed for the Paris performance. Shirley Verrett's Lady Macbeth is one of her finest recorded performances—further proof that, when working as a mezzo, she is a singer of great potency. The *Macbeth* is Piero Cappuccilli; Plácido Domingo sings the brief role of Macduff. The album as a whole is a ringing, somewhat hair-raising testimonial to the worth of this opera, something that live performances don't always accomplish.

The latest Abbado performance is of **Simon Boccanegra** (2740 169), that "difficult" dark tragedy that Verdi also esteemed enough to revise late in his career. It is another extraordinary score that seldom receives its due in live performances, full of stunning orchestral writing and of ensembles crafted with subtlety that Verdi hadn't previously attempted. The new performance is exemplary in every way—most of all for Abbado's splendid shaping of the score, but also for the first-rate singing by a cast that includes Cappuccilli in the title role, Nicolai



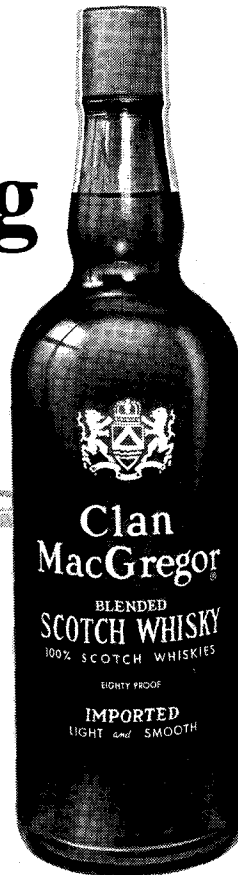
The thinking man's Scotch

Some Scotch drinkers believe they must pay a premium price for a quality Scotch.

The thinking man knows that Clan MacGregor has incomparable quality and taste at a very reasonable price.

Clan MacGregor

... the thinking man's Scotch



Blended Scotch Whisky • 80 Proof • © 1977 Alexander MacGregor Co., Edison, N.J. 08817 • Importers

COSMOS SOCCER FOR CHRISTMAS

Give your favorite soccer fan a Cosmos season ticket, a gift that lasts through 15 home games and the championship game in August. Get in on the new, exciting "in" sport, played by the NASL Champion Cosmos, in Cosmos Country at Giants Stadium. Order now to receive a season ticket gift certificate in time for Christmas.

16 Game Season Ticket:
Mezzanine—\$160; Lower Tier—\$96 (\$64 for under 16's and senior citizens). Order from:

COSMOS TICKET SALES
75 Rockefeller Plaza, New York, New York 10019 or phone (212) 484-6184.
(check or money order only)



NETWORK IS COMING TO CABLE TV



A NIGHT TO REMEMBER

A free night Tuesday, December 13: Network, Ode to Billy Joe, Demon Seed, and Helen Reddy Available to all cable subscribers

If you've got cable television, Tuesday, December 13, is the night to stay home for a free preview of Home Box Office. On that night only, we'll be unscrambling channel "H". Here's the entertainment line-up:

6 PM "Ode to Billy Joe."

8 PM "Network."

10 PM "Standing Room Only Presents Helen Reddy." Singing her biggest hits—

11 PM "Demon Seed."

Turn to channel "H" for a special \$1.00 HBO installation offer starting 6 p.m., Dec. 13th and good for 24 hours only.



Manhattan Cable TV
OR4-9100

Call now for installation

Ghiaurov as Fiesco, Mirella Freni and José Carreras as the lovers who, this once in Verdi, are still alive at the final curtain.

As funeral pieces go, the **German Requiem** of Brahms can only be tolerated by the corpse. The words are G. B. Shaw's, not mine, but 90-some minutes of dense contrapuntal underbrush, thuddy orchestral scoring, and beginnings of tunes that lose themselves in fugues have long inclined me to support Shaw's view. Accidentally, however, I got to hear Herbert von Karajan's new recording (Angel SB 3838)—strong in rhythmic outline, spirited in momentum, and with a superior measure of control over the prevailing thick orchestration—and found the work very nearly bearable. Anna Tomowa-Sintow is the lovely, light-voiced soprano soloist; José van Dam is the baritone; the last side includes a performance of the Brahms *Haydn Variations* that, again, is remarkable among Karajan performances for its impulse and charm.

One of the great performances of the first decade of LP, which I had thought everybody had forgotten except me, was the Beethoven **Eroica** conducted by the late Erich Kleiber. Now London has reissued the performance in its cheap "Treasury Series" (R 23202, mono only), enabling a new generation to experience the work of this exceptionally able musician. Kleiber (1890–1956) was a Viennese who spent the war years in Havana, with visits to New York. Back in Vienna after the war, he recorded a great deal, including a *Figaro* (London 1402) that may still rank, arguably, as the finest on record. His best work, of which this *Eroica* is a good sample, has a mingling of grandeur and warmth—somewhat like Klemperer's style, but without Klemperer's eccentricities and the tendency toward ponderousness. Hear this *Eroica* performance, not only for the majesty and great good sense of Kleiber's conception, but also for the fabulously beautiful playing of the Vienna Philharmonic Orchestra.

One of the last great deeds by the New York Pro Musica before its demise was a performance of **La Dafne**, an opera composed in 1608 by Marco da Gagliano, a Mantuan colleague and rival of Claudio Monteverdi. The *Orfeo* of Monteverdi had been produced only a year before; both works, therefore, are among the great wellsprings out of which the mainstream of opera was soon to burst. *La Dafne*, a pastoral piece recounting the legend of the

DivorceAide

PRESENTS

SEMINARS FOR WOMEN

Moderator; Anne Pivar Pres. DivorceAide, Inc.

Nov. 30—Legal Information for Separation & Divorce

Speaker: Doris Jonas Freed, Esq.
co-author, "Law and the Family"

Dec. 7—Money Management

Speakers: Denise Condon, Mgr.—Citibank
Barbara Herne, Insurance Consultant
Arthur I. Hirsch, Esq., N.Y. Attorney

Dec. 14—Emotional Impact of Separation

Speakers: Dr. Herbert Holt
Author, "Free to be Good or Bad"
Bea Moss, Radio Commentator
Marian Hailey Moss, Psychotherapist

WED. EVE'S. 7PM. HOTEL WARWICK, 65 W. 54 ST. NYC
NON-MEMBERS \$5 PER SESSION MEMBERS—FREE

Further Information:
Divorceaide, Inc. 521 5th Ave. NY 10017
Tel: 212-369-3966



THE HOTEL MUTINY AT SAILBOAT BAY

In the tradition of Europe's great small hotels. Exquisite attention to service and decor. Each suite a personal unique world of its own. AND, guest privileges at the Club Mutiny. The chic-est private club in Miami.

2951 S. Bayshore Drive/Coconut Grove, Fla. 33133
Telephone (305) 442-2400/Telex 51-9276

You can't buy a warmer coat! SHEEPSKINS

For men, women, children with fleecy hoods, big fur collars and deep pockets in sports, casual dress or high styles. If you don't see it, we can make it. If it doesn't fit, we will customize to your measure, all at our LOW FACTORY OUT-LET PRICES



809 Lexington Ave.,
N.Y.C. Mon to Sat 10-6PM
Mon & Thurs eve til 9PM
(bet 62-63 St., 2nd fl)
(212) 688-3686

504 Central Ave., Cedar-
hurst LI Mon to Sat 10-
6PM Wed eve til 9PM
(near Cedarhurst Ave.)
(516) 569-4079

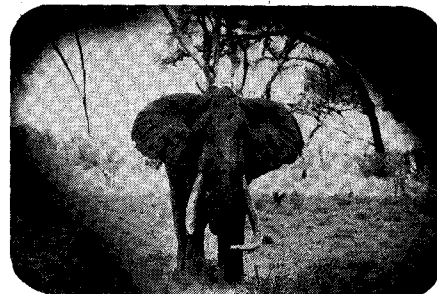
THE COUNTRY STORE

nymph pursued by Apollo, is a shorter and slighter work than Monteverdi's opera. But it is skillfully constructed, with something of the same power that Monteverdi commanded over long, haunting melodic lines and darts of harmony that, nearly four centuries later, still sound adventurous.

To reconstruct such a score—left by the composer as a bare musical skeleton—requires some work. An earlier performance, prepared by a California group and recorded on the ABC label, was rather good; a new DGG-Archiv performance (2533 348) is even better. The editor of the new version is the German scholar Jürgen Jürgens, and he conducts a small orchestra of early instruments, a Hamburg choral ensemble, and some excellent soloists in a splendid new performance. I like particularly the way his soloists—among them Norma Lerer as Dafne and Nigel Rogers as Apollo—have cleansed their style of romantic vibrato, without taking on the somewhat bloodless quality that too many singers must affect in their quest for "authenticity." The Jürgens performance, in other words, is honest and at the same time immensely communicative. Some of the music, by the way, is rather surprisingly witty, very much like some of the Monteverdi dramatic madrigals.

The late David Munrow (1942-76) had, in his brief career, won worldwide admiration for his honorable service to early music. Performer, conductor, and teacher, young Munrow had also written some elegant, informative layman's books laying bare the "mysteries" of early music and musical instruments; his *Instruments of the Middle Ages and Renaissance* (Oxford University Press, also issued with Angel album SBZ-3810) is as beautiful to look at as it is to read.

Munrow left behind many recordings, all of them loving and stylish. The latest is a three-record anthology called *The Art of the Netherlands* (Seraphim SIC 6104). It is a survey of about 70 years (roughly 1450-1520) during which a group of Lowlands composers (Flemish and Dutch), under the influence of other composers from Italy and England, developed a style that was to become the cornerstone for the entire efflorescence of Western music. It was a time when composers began to think in terms of tonalities (analogous to the way painters of the time were beginning to think in terms of the horizon); it was when the power of music to express personal sentiments—love, religion, dancing—eclipsed the more abstract artistic designs of earlier times. The music itself,



Have a window-seat-view of the world's richest wildlife panorama.

LINDBLAD TRAVEL'S

WING SAFARI

Using the latest, most comfortable Trilander aircraft limited to 10 we will visit far ranging wilderness and game reserves seldom seen by other safari groups.

We shall visit the Northern Frontier District and witness exciting tribal life. We'll occupy the best hotels, tented camps and lodges.

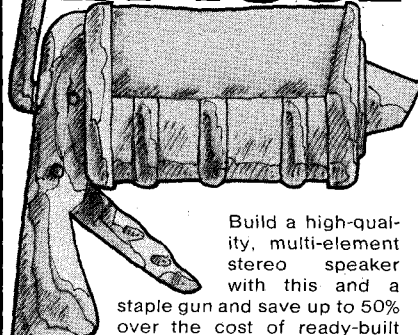
Cost of 18 day Safari is \$1,690, airfare not included. British Airways flies you to and from Nairobi in utmost comfort.

Please write for our brochure or give us the name of your Travel Agent.

LINDBLAD TRAVEL, INC.

Dept. NYMWS
135 East 55th Street, N.Y. 10022
751-2300 or toll free 800-223-9700

KIT TOOL



Build a high-quality, multi-element stereo speaker with this and a staple gun and save up to 50% over the cost of ready-built speakers. No cabinetry. No soldering. Just affordable quality with a few hours work. Send for our free 48-page catalog-manual if you think you could handle it.

I can handle it.
Send me my free 48-page catalog-manual.

NAME NY-E

ADDRESS

CITY STATE ZIP

Speakerlab
Dept. NY-E, 550035th NE, Seattle, WA 98105

WE HAVE TO ADMIT, EUROPEANS DO KNOW A LOT ABOUT GOOD WINE.



A genuine cork from
Inglenook Petite Sirah 1973, gold medal winner
at Europe's Le Monde Selection competition.

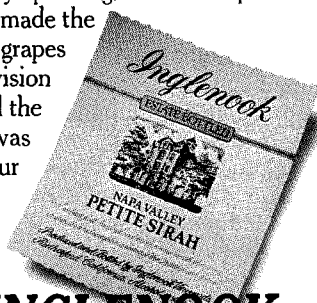
RECENTLY, AT ONE of Europe's most prestigious wine competitions, Inglenook won the highest honor awarded to an American wine. Our Estate Bottled Napa Valley Petite Sirah 1973 won a gold medal at the 14th Le Monde Selection Wine and Spirits competition.

Obviously, we were greatly honored.

But humbly speaking, not too surprised.

You see, Inglenook Estate Bottled Wines are made the only way a truly great wine can be made. Our grapes are picked and crushed under the direct supervision of our winemaster. So, even before we entered the competition we knew our '73 Petite Sirah was a winner. (Not to mention, the year before, our '72 won the highest award at the Oenological Institute's Sixth Annual Wine Competition.)

For years we've been saying just how fine a wine Inglenook is. Now the opinion is international.



INGLENOOK

When you toast from the heart, remember,
our heart is in it too.

Inglenook Vineyards, Rutherford, Napa Valley, California.

Two Caribbean resorts as different as the different islands they're on.

LA TOC

Hotel and Villas, St. Lucia

100 acres of resort luxury on beautiful St. Lucia, offering ½-mile beach, private golf course, 5 tennis courts (with pros), a swimming pool with its own island, and fine continental cuisine. Spacious villas available, some with private plunge pools.

One week, including round-trip air fare from New York on BWIA, all transfers. Breakfast, dinner daily. Balconied, ocean-view double room. Many extra features. Price per person, double occupancy, from \$760-\$795, plus tax and service. (Slightly higher before Jan. 6)

Paradise Beach

Hotel, Barbados

A lively resort on possibly the best beach on Barbados, the island that's "21 miles long and a smile wide." Offering all water sports, a two-tier swimming pool and 5 tennis courts (with pros). Dining, cocktail parties, calypso, dancing. One week, including round-trip air fare from New York via BWIA, all transfers. Standard double rooms with balcony or patio. Breakfast, dinner daily. Many extras. Price per person, double occupancy, from \$700-\$735 plus tax and service. (Slightly higher before Jan. 6) See your travel agent or write.



CUNARD RESORTS

555 Fifth Avenue, New York, New York 10017 or call (212) 983-2510.

by such well-known men as Josquin des Prés and Heinrich Isaac, along with others not as well known, is fabulously beautiful more often than not.

There isn't a dull moment on these six sides. A large vocal and instrumental group is involved, and their playing has been molded by Munrow with intelligence and, above all, love.

A Jazzy Christmas

The challenge in buying jazz recordings as holiday gifts is in choosing those items which the recipient is least likely to encounter under his or her own steam. The possibilities for musical subversion are dazzling. What a service you can render those benighted loved ones who've yet to taste the insinuating joys of Lester Young, for example. The first three volumes of Columbia's *The Lester Young Story* include much of the saxophonist's work with Billie Holiday and Count Basie; there is no lovelier compilation than Volume Two, *A Musical Romance* (JG 34837). Dizzy Gillespie, who celebrated his sixtieth birthday recently, is the subject of an ingenious anthology called *The Development of an American Artist* (R 004), available only by mail from the Smithsonian Collection (P.O. Box 1641, Washington D.C. 20013). Mary Lou Williams's *The Asch Recordings* (Folkways FA 2966) suffers amateur sound engineering but offers several little-known gems, including a gorgeous Frankie Newton trumpet solo on "Lullaby of the Leaves," Don Byas's exuberant treatment of "Star Dust," and Williams's exotic revisiting of "St. Louis Blues." The Eddie Lang-Joe Venuti duets on *Stringing the Blues* (CBS JC2L 24) can cure misanthropy, and, at long last, Prestige is making available the *Duke Ellington Carnegie Hall Concerts*, including the one from January, 1943 (P 34004), that introduced "Black, Brown, and Beige."

The most conspicuous trove of newly recorded jazz is the *Montreux '77* series from Pablo Live, a dozen or so releases. They suggest that the staged mainstream jam has succeeded Dixieland in the All-Americanization of jazz; don't miss *Count Basie Jam* (2308 209), with superb contributions by the leader, Benny Carter, Roy Eldridge, and Zoot Sims, or the long-meter "Perdido" on *The Jam Sessions* (2620 105). Two worthy solo recitals are Earl Hines's *I've Got the World on a String* (Chiaroscuro 157) and *Jimmy Raney Solo* (Xanadu 140), on which the guitarist deftly overdubs his own accomplishment. The spirit of the sixties is bottled anew in the Quintet *V.S.O.P.* (Columbia C2 34976). More

"One of the pleasantest dining atmospheres we've seen in a long time" - ★★★★★ VOICE

E.F. BARRETT & CO.

A great new American bistro



CREDIT CARDS
102 E. 22nd St.
673-3711

HAIR AND SKIN PROBLEMS SOLVED!

A team of experts at the famous Harrold Beauty Center are providing free hair and skin consultations to determine your specific beauty problems and how to solve them.



The Center caters to a contemporary woman and specializes in precision hair styling, subtle coloring, problem skin treatments, European Facials and non-surgical skin lifting. Hair removal and manicuring is also provided.

For your free consultation, call the Harrold Beauty Center, 342 Madison Avenue, at 986-3111.

Imported & American Books* Greeting Cards*



The BRITISH Book Centre

153 East 78th Street

(just past of Lexington Ave.)

New York, New York 10021

Telephone: 212-679-6577

Mon.-Fri. 9-5; Sat. 10-4

* Your One-Stop Source for All British Books *

Special Orders Accepted

YOU MEAN YOU HAVEN'T DONE THE CRAWDADDY?

You haven't done the jambalaya?
You haven't done the jazz?
You haven't done the chocolate silk pie?

Do it. Do the Crawdaddy.
New York's New Orleans restaurant.
45th and Vanderbilt.
Call Aldo at 889-9881



advanced tales are compellingly spun on Arthur Blythe's **The Grip** (India Navigation 1029), Julius Hemphill's solo-with-overdubbing, **Blue Boye** (Mbari MPC 1000X), and Ornette Coleman's tour de force, **Dancing in Your Head** (Horizon SP-722), while the earthiest blues session in some time is **Robert Jr. Lockwood Does 12** (Trix 3317).
—Gary Giddins

Nothing But the Best Of

As the record-pressing plants strain to keep up with the holiday demand, record racks are overrun with the aural equivalents of the Christmas tie, the "greatest-hits" album.

Little need be said about **Captain & Tennile's Greatest Hits** (A&M SP 4467) or the **Bay City Rollers Greatest Hits** (Arista AB 4158), except that their titles can best be described as contradictions in terms.

Neil Young's **Decade** (Warner Bros. WB 3RS 2257) is a mixture of well-known and unreleased material that traces his career through Buffalo Springfield, Crazy Horse, CSN&Y, and solo days. The handwritten liner notes offer a disturbing glimpse into the psyche of a rock star.

It's been ten years as well for Arlo Guthrie, chronicled in a too abbreviated way on **The Best of Arlo Guthrie** (Warner Bros. BSK 3117), and a victim of a dilemma; leaving out "Alice's Restaurant" would have been unthinkable, but it would have left a lot of room for better songs.

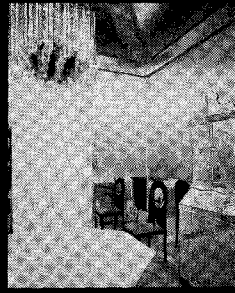
The Beatles' **Love Songs** (Capitol SKBL 11711), mostly from the early days (of 25 songs only four are post-*Revolver*), shows that, though they were least comfortable in the role of romantic balladeers, they were probably most popular in that role. Some of these songs will haunt them forever.

Greatest Hits, Etc., by Paul Simon (Columbia JC 35032) might be subtitled "still wealthy after all these years." His special blend of poetry, pomposity, and psychoanalysis must have a direct line to the nerve endings of record buyers. With one exception (*Wednesday Morning 3 A.M.* versus *Sticky Fingers*), Simon and Garfunkel have always outsold the Rolling Stones in this country.

Joe Cocker's Greatest Hits (A&M SP 4670) offers an already nostalgic reminder of the way he could take someone else's songs, and break them, and pound them, and tear them apart to make them his own.

In writing about Tom Waits in this column last month, I inadvertently left out **Nighthawks at the Diner** (Asylum 2008).
—Tom Bentkowski

MALOOF

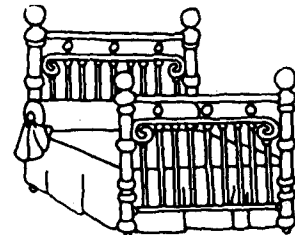


DON MALOOF
ASID

Residential,
Commercial

Southampton,
New York

516 283-8330
212 362-4533



Getaway to Yesterday

Visit the Inn in the Berkshires with two centuries of tradition, and all the modern amenities. Live amidst antiques. Savor lobster, homemade apple pie, potables from our tavern. Norman Rockwell Museum close by.

The Red Lion Inn

Since 1773, BoxYM7, Stockbridge,
Mass. 01262. (413) 298-5545

Japanese Health Club

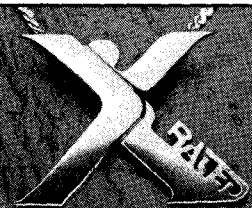
Exclusively for Men
For a Relaxing...

JAPANESE HOT BATH,
SAUNA, STEAM and
MASSAGE by TRAINED
JAPANESE MASSEUSES.

VICTORIA HOTEL (Rm. 310) 765-2845
151 W. 51st St. 246-9400 Ext 2241



Living Sensuously Inc. introduces...



... a new design in jewelry to express today's freedom loving society. A very special gift for lover, friend or self.

- 14K Gold... \$39.95, without chain.
with 17" 14K gold chain \$52.90.
- Sterling Silver... \$15.95, without chain.
with 17" sterling silver chain \$25.90.

To order send check or money order to:

Living Sensuously Inc.

50 Park Ave., Suite 15D, New York, N.Y. 10016
Please add \$2.00 for postage and handling



SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Underfoot—Tile is not only sold by this company, it is also installed and made into decorative and useful objects. For three weeks only, most of the ceramic tiles for floors and walls are 20 percent off; other products will be marked down as follows: wood-framed tile clocks, were \$34.50, now \$24.15; floating tile wall clocks, were \$21.50, now \$15; ceramic-tile box planters, were \$12.50–\$25, now \$8.75–\$17.50; large tile-framed mirrors, were \$100, now \$70; small mirrors, were \$25, now \$20; étagères of various sizes and macramé marked down 25 percent. Tile imported from Europe, Japan, Mexico, or made in the U.S. Checks accepted; no credit cards; exchanges on everything except tiles. *Quarry, 183 Lexington Ave., at 31st St. (679-2559); Mon.–Fri. 10 a.m.–6 p.m., Sat. 11 a.m.–5 p.m.; 12/1–24.*

No bones about it—Prime meat is on sale here for a limited time only: whole prime beef fillets, 7–10 lbs. untrimmed, reduced from \$5.89 a lb. down to \$3.89; boneless prime ribs of beef, down from \$6.89 a lb. to \$4.49; stuffed hamburger or stuffed meat loaf (stuffing from butchers' own recipe), was \$4.39 a lb., now \$3.39. Also books: the paperback edition of *All About Meat*, list \$6.95, now \$5, and the hardcover book *Meat*, was \$7.95, now \$4.50. Master Charge, Visa, checks accepted. *Lobel Brothers, 1096 Madison Ave., at 82nd St. (737-1372); Mon.–Sat. 9 a.m.–5 p.m.; 12/1–9.*

Appliances—This mail-and-telephone-order discount house is offering two appliances for Christmas buying at reduced prices: Moulinex food processor, La Machine, No. 354, one-year warranty, list \$99.95, now \$72.95; Acme Juicerator No. 6001, list \$169.95, now \$129, three-to-four-weeks' delivery; citrus-juicer attachment to fit all Acmes, list \$24.95, now \$20.95. Delivery free for NYC residents; elsewhere, add \$3 for Moulinex, \$4 for Acme, \$2 for juicer attachment (\$1 if shipped with Juicerator). N.Y. State residents add sales tax; out-of-state residents, no tax. Checks, money orders accepted; no credit cards. Call or write *W.E.L. Distributing, 57-38 225th St., Bayside, N.Y. 11364 (423-4170); thru 12/31.*

Send suggestion for Sales & Bargains to Leonore Fleischer, New York Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.

Three chairs—Complete sets or occasional pieces of name-brand furniture (Thayer-Coggin, Thomasville, Drexel, Henredon, etc.) will be on sale in this showroom for one day only. Examples: replica of the Eames chair and ottoman, in rosewood and genuine leather, list \$736, here \$495; six-piece contemporary imported bedroom set, brown lacquer with bronzed mirror fronts, list \$3,300, here \$1,785; oak-and-rosewood bedroom set, eight pieces plus mirror, list \$2,472, here \$1,675; Thayer-Coggin sectional corner arrangement, four pieces, covered in paisley cotton, list \$1,638, here \$1,075; special purchase of an 84-in. sofa and matching 62-in. love seat, covered in rust or beige velvet, list \$780, here \$565; also lamps, étagères, occasional pieces, at similar reductions. Master Charge, Visa, checks accepted; delivery additional. *New York Furniture Center, 41 East 31st St. (679-8866); Sun., 12/4, only; 9 a.m.–5 p.m.*

Browsing—The Strand Book Store on Broadway at 12th St. has been known for years to smart book buyers. Here you can pick up brand-new books in mint condition for 50 percent off the list price, hardcover as well as paperback, especially in the weeks before Christmas. These are reviewers' copies, and include today's and tomorrow's best-sellers. In addition, there are low-priced art books (publishers' overruns) and a browsers' paradise with acres and acres of secondhand books, all shelved by category. Checks accepted; no credit cards; exchanges possible. *Strand Book Store, 828 Broadway, at 12th St. (GR 3-1452); Mon.–Sat. 9:30 a.m.–6:30 p.m.*

African artifacts—A special sale of African artifacts will be held at the African-American Institute for ten days only, with prices beginning at \$2 and going up to several hundred dollars. A wide selection of unique African items, rarely found in N.Y. stores, will include jewelry, caftans and shirts, baskets, paintings, carvings, etc. Part of the purchase price of each item will be tax-deductible, and proceeds will be used to benefit the African-American Institute. There's also an art exhibit, "African Artists in America," free admission. *The African-American Institute, 833 United Nations Plaza, at 47th St. and First Ave. (949-5666); Mon.–Sat. 11 a.m.–4 p.m.; 11/30–12/9.*

Movable feasts—This wholesale distributor of hors d'oeuvre and heat-and-serve entrées and desserts to restaurants is having a seasonal sale of good things to eat. For six weeks there will be 20 percent off on catering products such as these: cold-canapé trays, 50 pieces: turkey, cheese, ham, chicken liver, salami, etc. (defrost and serve), now \$7.90; deluxe hors d'oeuvre packs, 100 pieces: shrimp pâté, liver pâté, cheese straws, etc., \$15.75; miniature quiches, 50 pieces, \$8.50; coquilles Saint-Jacques (scallops in wine sauce), 50 pieces, \$11.25; chicken Kiev, 8 oz., \$1.95; chicken cordon bleu, 7 oz., \$1.95; cream cheesecakes, 16 pre-cut slices, \$8.95; Swiss-chocolate mousses, 3-oz. servings, 69 cents. Free delivery in Manhattan, Queens, and Nassau. By phone: minimum order, \$25; COD or checks accepted; at the store: all major credit cards and checks accepted. Telephone *Manhattan Steak Co., 224-6121, Mon.–Sat. 10 a.m.–7 p.m.; or pick up in person at Fred Wilson's Prime Concern, 17 Middle Neck Rd., Great Neck, L.I. (516 417-1450); open Mon.–Sat. 10 a.m.–7 p.m., Sun. 1–5 p.m.; thru 1/8/78.*

All aboard—The fascinating world of model trains is spread out here in over 5,000 sq. ft. of display, including over 1,000 different locomotive models. Excellent reductions are now offered—50 percent and more off manufacturers' suggested list prices. Examples: .027-gauge Lionel trains: Chesapeake Flyer sets (metal steam locomotive, five cars, an oval of track, a transformer), \$59.95; top-of-the-line Rocky Mountain Special sets (diesel locomotive, six freight cars, large oval of track, two switch tracks, transformer), \$119.95; four freight cars, \$9.99. In HO scale, Tyco sets and accessories at 50 percent off: Chattanooga (diesel locomotive, five freight cars, steam-whistle device, oval of track, transformer), \$23.99; Comin' Round the Mountain (diesel locomotive, seven cars, whistle device, bridge-and-trestle set, oval track, transformer, and other accessories), \$29.99; plus much more. Master Charge, Visa accepted; no checks; exchanges made within ten days with receipt. *S.M.C. Model Railroad Center, 48 Greenleaf Ave., Staten Island (273-9699); No. 107 bus from Staten Island Ferry terminal; Tues.–Thurs. 10 a.m.–9 p.m., Fri. and Sat. 10 a.m.–6 p.m., Sun. noon–4 p.m.; thru 21/24.*

LESS IS MORE

“...Two of uptown’s most fashionable restaurants are dedicated to the proposition that small and limited is beautiful...”

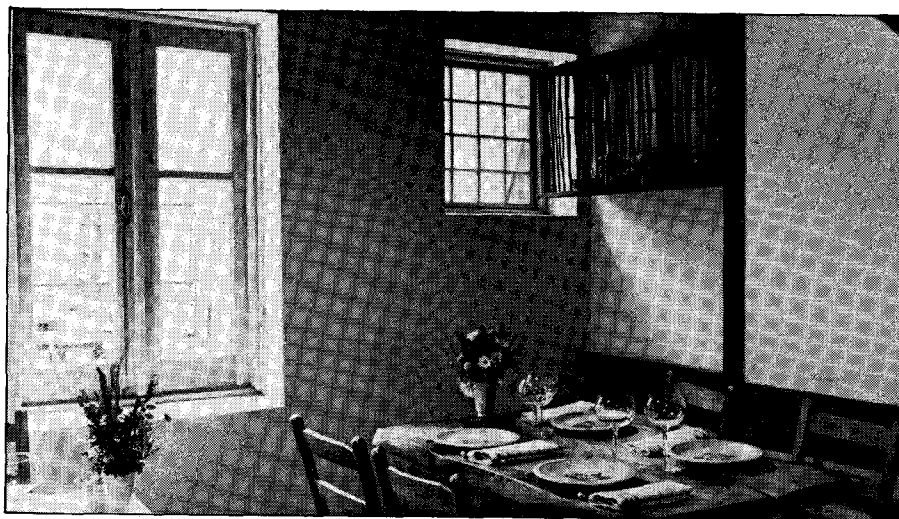
I sat in a well-known French restaurant last week and felt acute stimulus overload. There was the menu, leather-bound and heavy to hold; there were the listings of appetizers and soups, 14 in all, and the main dishes, 21 of those, and then “Nos Spécialités”—an additional list of 13 appetizers and 11 main dishes. There was no way all those dishes could be equally good, I thought, feeling ready to brown out. I fidgeted, grew irritable, and reflected that, as the philosophers say, freedom—or at least happiness—is sometimes the absence of alternatives.

Apparently I am not the only person who grows perplexed and uneasy when confronted with an overabundant array of menu choices, for this season two of uptown’s most fashionable restaurants are La Petite Ferme and Le Coup de Fusil, each dedicated to the proposition that small and limited is beautiful.

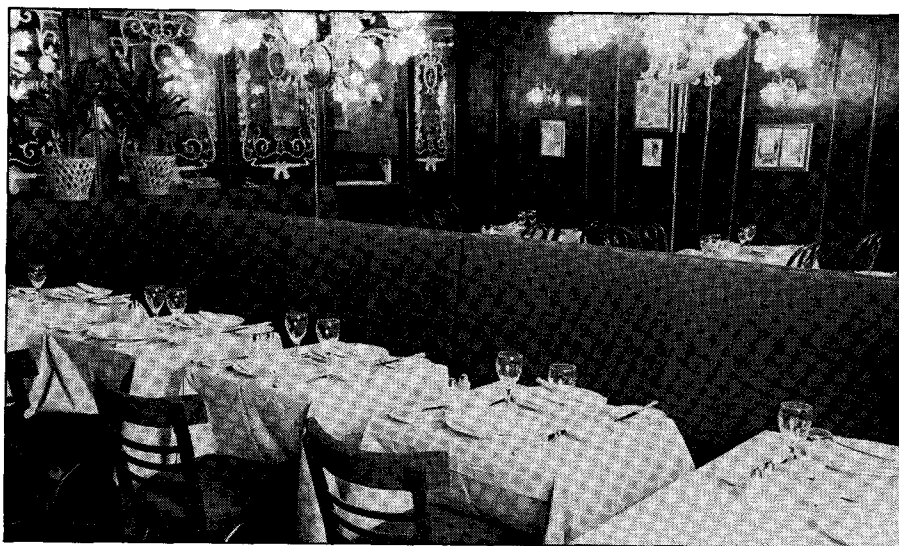
The proposition works best at **La Petite Ferme**. Indeed, owner Charles Chevillot, whose family has long managed France’s famed Hôtel de la Poste in Beaune, claims to have been the first restaurateur in New York to popularize and make chic the small-is-beautiful notion. He tried it out seven years ago in the Village, opening the twenty-seat, miniature-menu hole-in-the-wall Petite Ferme; he saw the restaurant boom and grow legendary, and has now moved it uptown to Lexington Avenue just above 70th Street, doubling the seating capacity but staying true to the concept of limited choice.

“In the days when my father trained to be a chef,” Chevillot explains, “he worked in the Hôtel de Paris at Monte Carlo, and there were 30 people in the kitchen. These days almost no one—not even the wealthiest restaurateurs—can afford big kitchen staffs. So if they have big menus, they’re bound to cut corners in the preparation of dishes. But if you have a small menu, you don’t need so much labor, and you can really concentrate. You can control the freshness of foods. And you can try to be perfect.”

Sophisticated simplicity, oxymoronic as this may be, is the keynote of Chevillot’s endeavor, and it applies not just to the menu but to the décor and



Farm fantasy: Plain walls, plaid napkins, and thick plank tables at La Petite Ferme.



Exquisite elaboration: Mirrors and Belle Epoque flower-burst lamps at Le Coup de Fusil.

the service as well. La Petite Ferme is not just a restaurant; it is a theory. The very look of the small room suggests the food to follow. The walls are white and bare except for a pale stenciling of flowers. The tables are thick slabs of wood, the napkins are great squares of plaid cloth, and the farm fantasy is further asserted by an eclectic assortment of autumn leaves and flowers, cooing caged doves, and, in the restaurant’s garden, quizzical, wandering quails.

The food too—simple, fresh, abun-

dant—seems farmlike. Invariably, there are the restaurant’s famed mussels as one of the two appetizer choices at night. The mussels, steamed and topped with a daring onion-redolent vinaigrette, are potent and compelling; fortunately there is always fresh, crusty bread with which to dip into the sauce at the bottom of the huge wooden salad bowl in which the mussels are served. The second appetizer is usually a green vegetable, often asparagus or artichokes, served with a hot and subtle



A BIT O' BRITAIN

The classic Butler's Table. A magnificent reproduction of a fine English antique (c.1720). Superbly and completely finished to a deep and lustrous patina. Solid 3/4" mahogany. Solid handforged brass hinges. 18" high, 24" X 35". An extraordinary offer at \$88 (Add \$5 for Shpg.) Check or MC/BA. Send \$1 for our catalogue.

The Bombay Company

5256 Magazine St., Box 52322—Dept. N. New Orleans, La. 70152
Tel: 504/891-4405

"Responses to my ad in *New York* from collectors in the metropolitan area as well as the rest of the United States and such distant places as Brazil, Switzerland, and Australia were truly astonishing."—F.B. 3/29/76

Put your ad in

NEW YORK
the working classified.

Naturally... A Bag for All Seasons... NOËL



A. HUNTING/FISHING BAG... The heavy-duty Bag, with two Front Pouches, and large water-proof snap-out liner, All Brass Hardware. \$22.

B. DUFFLE BAG... Classic Traveler with full length Brass zipper, two one-inch wrap-around leather straps, and comfortable Rounded Leather Handles. \$25.

E. NYLON ZIPPER DUFFLE BAG... Heavy Oxford Nylon material, Double Nylon web reinforcements all around. Colors are Lime, Yellow, Pink, Navy, or Silver. Please specify color choice. \$8.

C. ANYTHING BAG... Front Buckle-Down compartment, and Adjustable shoulder straps. One of our best all-purpose Bags. \$25.

D. DANISH SCHOOL BAG... Sturdy Shoulder Bag with large flap zipper compartment; ideal size for books, or All-Around Tote. \$17.

ALL CANVAS Bags are Heavy Cotton Canvas, Khaki Colored with Real Leather Trim.

Jean Wearhouse.

Sixth Ave. at 10th St., Tel. 677-6221
Lexington Ave. at 85th St., Tel. 737-8807
Third Ave. at 23rd St., Tel. 684-6110
Broadway at 69th St., Tel. 595-2070
Broadway at 113th St., Tel. 850-8476

MAIL ORDERS TO 293 THIRD AVE., N.Y., N.Y. 10010

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

BAG # _____ NYLON BAG COLOR _____

SEND ALL MAIL ORDERS TO 3RD AVE. ADDRESS. SPECIFY BAG BY LETTER; CHECK OR MONEY ORDERS; ADD \$2 POSTAGE AND HANDLING CHARGE; N.Y. STATE RESIDENCE AND APPROPRIATE TAX, ALLOW 1-2 WEEKS DEL.

butter sauce. The main courses—there are always two fish dishes, two meat dishes—vary nightly, depending on the market, and again, they are simple but nevertheless ambitious. Ambition can be made of simple stuff. Poached fish at *Petite Ferme* comes firm and bathed in a tangy vinegar-spiked *beurre noire*; it is never disappointing (well, on one occasion the poached salmon had an over-the-dam fishy flavor). The restaurant's *côte de veau*, whether *maître d'hôtel* or *vert pré*, is a thick and tender and pink wedge of meat; *navarin printanier* is a winy, hearty stew of herbed lamb; *rognons de veau* come chewy and smothered in mushrooms; and the vegetables—always firm and sweet—are the house's signature, an assertion of attentive care for details.

There are fine green salads and a distinguished assortment of cheeses, notably a sharp French Pyrenees cheese and a pungent Camembert. Or, to close, there are strawberries with Grand Marnier sauce, a somewhat overdense but unusual chocolate mousse, and exquisite fruit tarts. As to price, *Petite Ferme* is moderately expensive. Appetizers are \$3. Main dishes start at \$9.50 and rise to \$14.50. Desserts are in the \$3 range.

The friendly young waiters and waitresses here manage to be warm yet unobtrusive, efficient but never rushed. The fact that the newly opened uptown *Petite Ferme* (the old one is now closed) is already frequented by Jackie, Lee Radziwill, Valentino, Oscar de la Renta, Andy Warhol, and others of the *tout New York* set doesn't seem to faze the staff at all or make them in any way neglectful or disdainful of other diners.

La Petite Ferme, 973 Lexington Avenue, above 70th Street, 249-3272. Lunch, Monday through Saturday noon to 2:30 p.m.; dinner, 6 to 10:30 p.m. American Express (AE), Diners Club (DC), Master Charge (MC), Visa (V).

A similar pride of celebrities frequents *Le Coup de Fusil*, which limits its menu to five appetizers and four or five main *plat* offerings. Here, in a townhouse on 64th Street near Lexington, one is apt to see Babe Paley, Dorothy Schiff, the Schlesingers, Alexandra Danilova, the ubiquitous Jackie, and an assortment of French nobles or notables, for owner Marina de Brantes is a French countess with myriad distinguished friends and relations. An amateur cook all her life, Mme. de Brantes was forever being complimented by her food-sophisticated houseguests for the inventiveness and excellence of her cuisine. With their encouragement, she decided to open a small restaurant serving just a few entrées. "A small res-

restaurant, I could cope with. It would be like running a small household."

Here too, as at Petite Ferme, there is a unity of décor and cuisine. But the theme is elaboration, exquisiteness. The restaurant is rich in lovely details, from its carved dull-glinting tin ceiling to its Belle Epoque flower-burst lamps, to its antique paintings, potted palms and ferns, red walls and pink tablecloths, and etched-glass wall panels and dividers. And the food—worked upon, refined, delicate—is right in step. Marina de Brantes sometimes calls it "light," even "simple," but if Petite Ferme's simplicity is farmlike, Coup de Fusil's suggests the kind of rusticity Marie Antoinette must have favored at Le Petit Trianon. Here are ethereal fish mousses, airy meringues, game, and meats served with truffles and foie gras. Fusil's menu, though limited, flirts creatively with *haute cuisine*.

Unfortunately, the restaurant can be sadly inconsistent. I have eaten spectacularly there, and I have eaten poorly as well. One night pâté de poisson (\$5) was a fluffy, diaphanous creation bearing a secret heart of puréed spinach; another night its fish-mousse cousin was so tough and salty that one didn't care to explore its center at all, or indeed try more than a forkful of it.

One night feuilleté d'escargots, bathed in an aromatic parsley sauce, arrived in a flaky, perfect crust; another night, the snails and sauce were fine, but the feuilleté itself was soggy, sodden. Similarly, ratatouille aux quatre viandes—a mélange of green-peppercorned meats and vegetables—and médaillon de veau, anointed with cream sauce and foie gras, were each perfection, while a tangy duck stew and an enticing combination of partridge and dark, spicy, almost Hunanese sauce were marred by being brought to the table lukewarm, as was a delicately flavored mussel soup. It is as if, in pursuing the muse of cuisine, the restaurant had decided that service and customer care were trivia.

In a way, I'm not surprised, for with all its excellence there is a certain cynicism about Le Coup de Fusil, beginning with its name. Most Americans assume the expression *coup de fusil* means "rifle shot," the phrase's literal translation. But the phrase has another, idiomatic meaning in French, which is "overcharge," "grossly unfair price"; the French say they paid "un coup de fusil" the way we might say we paid "an arm and a leg" or "through the nose." And there is no doubt that prices are on the high side. Appetizers are for the most part \$4 or \$5. Main dishes are between \$13 and \$15. Even a simple lunch, like the one I had several

The TCR-1000 by SANKEI® is more than a portable radio/cassette tape recorder. It's a complete home entertainment center that features the most sophisticated audio equipment. Beneath its elegant exterior four speakers combine to create a stereo sound backed up by 5,500 mW that can only be matched by more expensive stereo components. To insure the smoothest and most efficient tape play, the

TCR-1000 has an electronic governor that keeps wow and flutter distortion to a minimum. And, to give you clear distortion-free reception, there is an automatic frequency control switch that allows you to tune to precise FM frequencies, no matter where you are.

For more information, or the name of your nearest dealer, call our sales representative, Gilbert E. Miller Associates Ltd. (516) 433-5590 or (212) 895-0429.

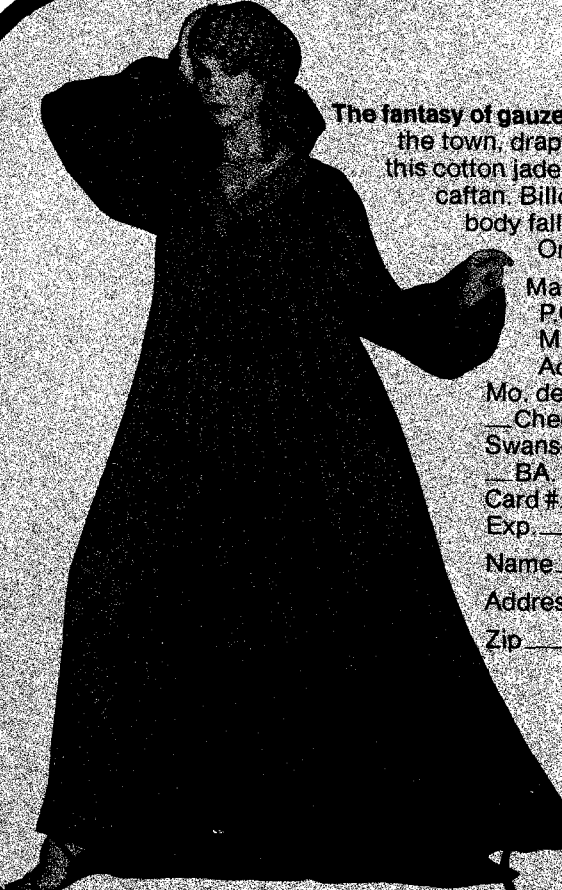
looks: portable sounds: console



Manufacturer's suggested retail price \$300.00.

The TCR-1000 by SANKEI®

Sankei America, a division of Toshoku America, Inc., 551 Fifth Avenue, New York, N.Y. 10017



The fantasy of gauze, at home or out on the town, draping and swirling in this cotton jade or natural colored caftan. Billowing sleeves and body fall from a V neckline. One size fits all. \$35.

Mail to: Swansons,
P.O. Box 19413, K.C.,
Mo. 64141, Dept. Y
Add \$2 ship, hdlg.
Mo. del. add sales tax.
Check Chg. _____
Swansons MC AE
BA _____
Card # _____
Exp. _____
Name _____
Address _____
Zip _____

Swansons
on the plaza

**Now you can
afford your
expensive
taste.**

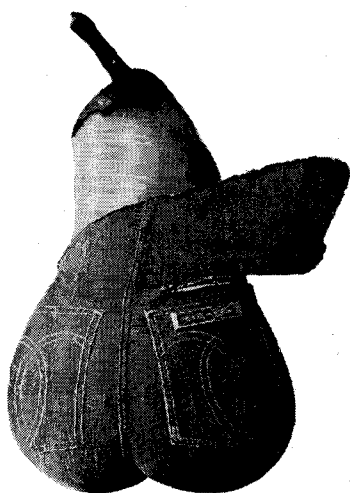
If you have a taste for quality scotch, you owe it to yourself to try Catto's. You'll discover that Catto's 86 proof and lower price simply mean better value.

Catto's Gold Label
*A smart investment
in a big scotch.*



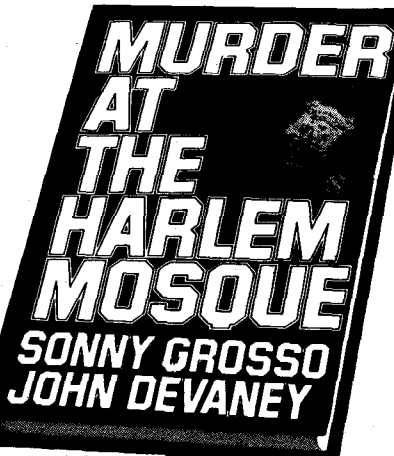
86 Proof Blended Scotch Whisky.
Imported by James Catto & Co., N.Y. ©1977.

Feel free to feel
the difference.



THE FRENCH JEAN STORE
227 E. 60th St., NYC/212-486-9888
Mon.-Fri. 11-7:00, Sat. 11-6:00

**Not since Serpico
has there been a
police story this hot!**
Read the inside
account of one of
N.Y.C.'s most bizarre
and controversial
cases



Illustrated with photos.
\$8.95, now at your bookstore, or send check to
Crown Publishers, One Park Ave., N.Y., N.Y. 10016.
N.Y. and N.J. residents, add sales tax.

CROWN

weeks ago in which the main dishes were an omelet and a chef's salad and the wine was a half bottle of Pouilly-Fumé Noizet-La Doucette, year 1973 (\$7.50), came to \$44 with tax and tip.

Still, the pun in the restaurant's name might seem funny if Le Coup de Fusil were not just extravagantly costly but offered an extravagantly pleasing dining experience. But it seems unamusing indeed in light of another, even grander, cynicism. It is the class system. All diners may be equal, in the sense that all have arms and legs to render up when the bill arrives. But only those diners known to the management travel first class in the restaurant.

Let me cite a few examples, beginning with the owner's failure to greet or say good-bye to guests she does not recognize and the restaurant's reluctance to seat people in the front room, reserved for the familiars, even when there are places available there, or even when a reservation for that far more graceful area has been made a week in advance. Let me mention the time we called to confirm a week-old front-room reservation an hour and a half before our lunch, only to be told when we arrived that there was no room up front after all, and we'd have to eat in back. Or else wait an hour. My testy restaurant-testing companion smiled sweetly and said, "We'll wait," and since that entailed our sitting calmly at the bar without ordering drinks, we found ourselves seated in the front room a mere five minutes later. Let me mention the time we were told no more of a certain dessert was available; we had a less desired item, then discovered—shades of let-them-eat-cake!—that a party of four socialites behind us was just ordering (successfully) three portions of the dessert we had been denied. And let me mention the icy waiter who, when asked to explain the preparation of several of the restaurant's dishes, frowned, pursed his lips, and then reeled off his descriptions as if the request had been a dreadful imposition on his time.

Admittedly, the last time I went back (reluctantly) to Le Coup de Fusil, things were somewhat improved, largely because the restaurant had hired a gracious headwaiter who was benevolent about explaining dishes. I hope this signals that there is to be a change in the restaurant's class-conscious xenophobia, for surely it is a handsome place with a small and limited menu that can be, and often is, beautiful.

Le Coup de Fusil, 160 East 64th Street, 751-9110. Lunch, Monday through Saturday 12:15 to 2 p.m.; dinner, Monday through Saturday 6:30 to 11 p.m. AE, DC, MC, V.

Big Job?

Rent a bigger Ford from your Ford Dealer.



Econoline:

Equipped like a fine sedan,
room galore.

You're moving? Or
...you've volunteered to take the
kids' team to an away game? Or...
you finally decided to unload all
that stuff in the attic on the local
flea market? Bet your car isn't big
enough to handle the job. Your
Ford Dealer can help. He rents
wagons, vans, even tough Ford
trucks.

Fords for the big jobs

— **at reasonable prices.** That's
right...right in your own neighbor-
hood, you can find a Ford with
exactly the room you need to do
those big, extra jobs. Next time one
of these big jobs comes along, call
your Ford Dealer. He rents cars — and
wagons, vans and trucks.



Bronco: Ford's ultimate 4-wheel drive vehicle.



Pick-up: Built tough to work hard — but with style.

**Over 200 Ford Dealers in the Metropolitan
area rent cars and trucks. Call your Ford Dealer.**



The Urban Strategist/Emily Greenspan

ICE PALACES

“...An evening at the best rink New York has to offer costs slightly more than a movie, substantially less than a Broadway show...”



“What is a 1975 Vassar graduate doing dressed up as a prostitute in Buenos Aires?” I asked myself almost two years ago. The answer is relatively tame: I was a skater with the international *Holiday on Ice*. Every evening I would undergo seven metamorphoses—changing from a rhinestone-studded rock star to a sword-wielding Roman soldier, from a towering ten-foot carrot to the aforementioned sequined seductress, gliding across the ice, grinning and fluttering my false eyelashes.

I began skating toward that day in Argentina as a ten-year-old, practicing at Playland in Rye every morning before school. Shivering in the unheated arena, I would glance at my friend Dorothy Hamill, tracing her figure eights with a determination that bewildered me.

Anyone who can walk can skate, from a child with Olympic aspirations to a senior citizen out for some fresh air. Manhattan offers skating facilities for everyone, and whereas ski or tennis bums may blow tidy wads on their weekends, an evening at Sky Rink (see page 125)—the best New York has to offer—costs slightly more than a movie and substantially less than a Broadway show: The maximum is about \$5. The following is a guide to the facilities in the New York metropolitan area—all within 45 minutes of Manhattan—plus hints on how to purchase skates.

New York City

Le Petit Skating Studio (213 West 58th Street, between Broadway and Seventh Avenue, 581-4960) is a facility geared to instruction rather than entertainment. The rink is about the size of a postage stamp, and the décor, early bathroom tile, leaves a bit to be desired. But if you're really serious about learning, this may be the place: no crowds, music, or gawking spectators.

The most unusual feature of this studio is the Le Petit Pick-Up Service, run by the studio's amiable manager, Don LaMothe. Riding to the rink in Le Petit's bright-lime-green VW van with a statuette of a skater atwirl on the roof would be a real adventure.

Ten weeks of one-hour group lessons at Le Petit (parents usually organize the group; it can be any size), utilizing the pickup service, cost \$80. Private lessons run \$9 per half hour; semiprivate are \$12 for two persons, \$15 for three. Rentals cost \$1.25, the adults' skates being in better condition than those for children.

The ice may be rented for private practice sessions, when it is not booked for group and private lessons, for \$4 an hour. It is necessary to make an appointment in advance. There are also “tiny tot” hours (for children under five) three times a week. The ice can also be rented for private parties for

\$50 an hour, which includes an instructor and as many pairs of rental skates as are needed.

The **Riverdale Ice Skating Center** (Broadway and 236th Street, Bronx; rink: 543-6461; skating school: 884-2700; take the Seventh Avenue IRT 1 train), sandwiched between the Seventh Avenue El and the Major Deegan Expressway, is an excellent though rather unprepossessing facility. The main arena has perhaps the biggest and best ice surface in the city, to the delight of local hockey buffs. The prices are moderate: weekdays, \$2; Saturday and Sunday mornings and afternoons, \$2.50; and Saturday and Sunday evenings, \$3. Skates rent for a rock-bottom \$1. There are two-hour skating sessions Tuesday, Thursday, Friday, Saturday, and Sunday mornings at ten and Sunday afternoons at one and four, and popular 9 P.M. sessions on Saturdays and Sundays. For hardy types, there is a five-hour session on Saturdays at 1 P.M.

The group lessons are a good deal. Ten weeks of classes, with one half-hour lesson and a two-hour practice session, cost \$67 per adult, \$64 per child under twelve; if you want to subscribe to a subsequent ten-week series, the price is \$20 less. There is another small studio upstairs used primarily for lessons, a well-stocked skate shop, and a snack bar.

The outdoor rink at **Rockefeller Center** (Fifth Avenue at 51st Street, 757-6230) is a visual high—from the colorful flags waving in the wind to the garish pink, yellow, and purple lockers sprucing up the “lounge.” It is a communal experience—an attentive audience leans over the balustrade above, mesmerized by the skaters below. Unfortunately, the ice is awful. If you don't want to feel as if you're sloshing through cement, be sure to arrive at the beginning of the session, right after the ice has been resurfaced.

Sessions are two hours long (at 10:30 A.M. and 1, 3:30, 6, and 8:30 P.M.) and cost \$4 for adults, \$2.50 for children under twelve. Skate rentals are available, at an inflationary \$3. There are five professionals who offer private lessons at \$6 for one half hour.

Merit Cigarette Sets New Taste Standard.

Tests confirm low tar MERIT delivers flavor of higher tar cigarettes.



There is a way to get real taste from a cigarette without high tar. Technology created it.

Taste tests proved it.

Smokers are confirming it. In fact, 75% of all MERIT smokers are former high tar cigarette smokers—the toughest taste critics of low tar smoking.

MERIT—the cigarette packed with 'Enriched Flavor' tobacco—seems to be solving the smoker dilemma of having to choose between high tar or low taste.

If you smoke, you'll be interested.

Tests Prove Taste

MERIT and MERIT 100's were both tested against a number of higher tar cigarettes. The results proved conclusively that 'Enriched Flavor' tobacco does boost taste without the usual increase in tar.

Overall, smokers reported they liked the taste of both MERIT and MERIT 100's as much as the taste of the higher tar cigarettes tested.

Cigarettes having up to 60% more tar!

Only one cigarette has 'Enriched Flavor' tobacco.

And you can taste it.

© Philip Morris Inc. 1977

Kings: 8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Aug. '77
100's: 12 mg "tar," 0.9 mg nicotine av. per cigarette by FTC Method.

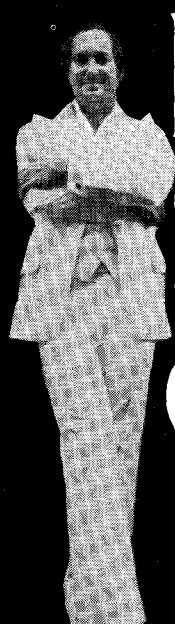
Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

MERIT

Kings & 100's

TWELVE GREAT ONES...

Laughter In The Rain
Standing On The Inside
The Immigrant
Love Will Keep Us Together
The Hungry Years
That's When The Music Takes Me
Bad Blood
Lonely Night
Love In The Shadows
Solitaire
Steppin' Out
Breaking Up Is Hard To Do



NEIL
SEDAKA'S
GREATEST
HITS

PIG-2297

THE ROCKET RECORD COMPANY™
MCA RECORDS

© 1977 MCA Records The ROCKET Record Co.

Seek out Hans Altinger, an energetic and charming instructor whose sympathetic attention ensures that your first steps on the ice will not be your last.

The *crème de la crème* for city skating aficionados is the **Sky Rink** (450 West 33rd Street, between Ninth and Tenth avenues, 695-6555). Located on the sixteenth floor of an office building, it is the only rink of its kind. The admission price is rather steep—\$3.50—but drops to \$2.75 on Saturday mornings. Skate rental is \$1.50, and the boots are in good condition.

Although falling short of plush, the rink has a pleasant ambience. The blue-and-white color scheme makes everything appear airy and new, and a huge mirror at one end (which I try to ignore) adds to the open feeling. The skate shop is the best-equipped in the city, and the locker rooms are spacious. There is a coffee shop with a bird's-eye view of midtown Manhattan, and a first-aid station equipped with everything from oxygen to Band-Aids.

Group and private lessons are taught by the best professionals in town (including Olympians Glynn Watts, Ken Shelley, and Sonya and Peter Dunfield). Ten-week series of group lessons cost \$35 for adults, \$30 for children eighteen and under. Private lessons cost \$8 to \$10 for one half hour, depending on the instructor.

Three skating clubs make the Sky Rink their home, so during the winter session (October to May) much of the ice time is reserved for their use. However, this rink runs on virtually a 24-hour schedule, so there is always time for the public to skate.

The two-hour public sessions are Saturday mornings at 10:30, Saturday afternoons at 3:30, Sunday afternoons at 12:30, Wednesday afternoons at three, Sunday through Thursday evenings at 8:30, and Friday and Saturday evenings at nine. The evening sessions are reserved for those over eighteen, and Friday night is "singles night." For night-owl hockey buffs, there is nightly skating after eleven.

At Sky Rink you may run into Olympic champions John Curry, Dorothy Hamill, or Dick Button (the skating commentator on ABC's *Wide World of Sports*). If there is a budding skating starlet in New York, she's sure to be found here, where the elusive pie in the sky is only one floor up.

Wollman Rink in Central Park (64th Street, near Fifth Avenue, 593-8229) is operated by the city Parks Department. The final scene in *Love Story* was set here, and it's a wonder Ryan O'Neal survived it, the ice is such a disaster. But the view is nice and the fresh air is worth the trip. So are the prices. Adults

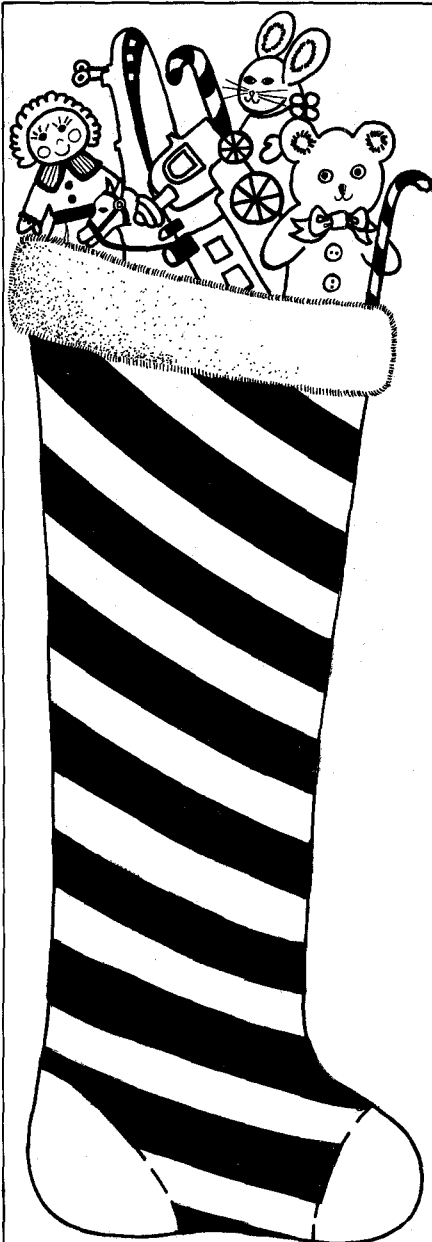


The apple of our eye.

Is there anything that can top Mom's apple pie?
Our natural cheddar. Cracker Barrel cheddar cheese.
It's another reason America spells cheese KRAFT.

Our pride. Your joy.





We're giving away Santa's very own Christmas stocking.

Who else but Santa would fill an 8 foot stocking with great toys and games and goodies? And who else but Union Dime would give kids a chance to win it all? Stop by any of our conveniently located offices during banking hours and help your child enter Santa's Super Stocking Sweepstakes.

Just wait'll the kids see all those great presents bulging out of Santa's stocking... then just wait till December 22nd at Noon to find out if you've won.

It's Union Dime's way of wishing you and your children the best Christmas ever.

Member FDIC

UNION DIME SAVINGS BANK

Main Office: Avenue of the Americas & 40th □ Madison Avenue & 39th □ Park Avenue & 50th
□ Third Avenue & 106th □ N.Y. Number: (212) 221-2000 □ 515 West 230th, Riverdale, N.Y.
(212) 796-6444 □ 1900 Northern Boulevard, Manhasset, N.Y. (516) 627-6642 □ Roosevelt
Field Mall, Garden City, N.Y. (516) 741-4480 □ Old Country Road & Jericho Turnpike, Dix
Hills, N.Y. (516) 549-1300 □ 1261 Veterans Memorial Highway, Hauppauge, N.Y. (516) 724-1700

Buying Your Blades

Anyone with more than a passing interest in skating should purchase a decent pair of skates. But not at your local shoe or sporting-goods store—go to an expert who will be able to fit you properly. Most people aren't aware that skates should be fitted one half to one size smaller than one's shoe size, and that thick socks should never be worn, for they hinder a snug fit and good support. Everyone complains about having weak ankles, but in most cases the culprit is an inadequate boot with poor support. Before buying skates, check the leather around the ankles: It should be quite stiff. It is usually necessary to "break in" a pair of skates. I do this by walking around the living room in my new skates before hitting the ice. (But before heading onto your parquet floor, be sure to buy a pair of guards, which are hard-rubber or wooden blade protectors.)

Sometimes the boots and blades are purchased separately, and the blades attached later, mounted with the proper alignment to the foot. Expect to spend a minimum of \$50 to \$60 (prices can range well over \$200) for a decent pair of boots and blades. There are many different aspects of skating (figure, free skating, dance, and pairs), and there are different blades specifically designed for figures and dance. All blades have an inside and outside edge (with a hollow in between), and these edges become dull with repeated use. Have your skates sharpened periodically, at a skate shop rather than a hardware store. Wipe off your blades after each use with a chamois (or a flannel rag), and buy a pair of cotton laces (nylon has a tendency to slip); the best length is 90 or 100 inches.

Good places to buy figure skates are the skate shops at the **Sky Rink, Riverdale Ice Skating Center, Playland Amusement Park, and Le Petit Skating Studio**, the **Jesse Halpern Skate Shops** (Wollman Rink, 650-9155; Flushing Meadow Rink in Queens, 271-9761; and 99 Cutter Mill Road in Great Neck, 516 HU7-6978), **Peck and Goodie** (919 Eighth Avenue, between 54th and 55th streets, 246-6123), and the **Princeton Skate and Ski Chalet** (379 Fifth Avenue, at 36th Street, 684-0100).
—E.G.

pay a mere \$1.25 during the week, \$1.75 on weekends. Children fourteen and under pay 25 cents during the week, 50 cents on weekends. Skate rental costs \$1. Sessions are two hours long (weekdays at noon and 3, 5:45, and 8:30 P.M.; Saturdays, Sundays, and holidays at 11 A.M. and 8 P.M.). Competent professionals staff the skating school, and both private and group lessons are available. (A new concessionaire has just taken over here, so these prices and times are subject to change. The rink is temporarily closed due to recent flood damage.) Also in Central Park, farther uptown, is **Lasker Rink** (at 110th Street), but it's in a fairly tough neighborhood.

The other rinks operated by the Parks Department are: **Queens:** Flushing Meadow-Corona Park (off Grand Central Parkway, 271-1996); **Bronx:** Mullaly Park Rink (162nd Street between River and Jerome avenues, 681-2511); **Brooklyn:** Wollman Memorial Rink (Prospect Park, East Drive between Lincoln Road and Parkside Avenue, 287-1122) and Abe Stark Skating Rink, indoors (Coney Island Boardwalk and West 19th Street, 266-0163); **Richmond:** Staten Island War Memorial Park (Victory Boulevard and Labau Avenue, 442-4409).

Westchester County

Playland Amusement Park in Rye (914 967-2040) has three indoor skating rinks with the smoothest ice in the New York metropolitan area, right next to the loop-the-loops. It is located off the Playland Parkway; the New Haven Line of the Conrail system will get you within a short taxi ride of the rink. Admission is \$2 for adults, \$1.25 for children under twelve, and skates rent for \$1.25. Parking is extra, and the lot is a healthy hike from the rink. The weekend public sessions are reminiscent of Grand Central Station, but if you're afraid of being conspicuous, this might be the place for you.

Sessions are weekdays from 10 A.M. to noon, 12:30 to 2:30 P.M., 3:30 to 5:30 P.M., 6 to 8 P.M., and 8:30 to 11 P.M. On Saturdays and Sundays the sessions run from 10 A.M. to noon, 12:30 to 2:30 P.M., 3:30 to 5:30 P.M., 6 to 8 P.M., and 8:30 to 11 P.M.

The Playland Skating School is excellent. Competent professionals offer group sessions for all ages: Ten half hours of instruction cost \$50.

There is another good rink in Westchester: the new indoor **Westchester Ice Skating Center** (South Saw Mill River Road near Elmsford, 914 592-

“... A scenic \$3.50 round trip on the Long Island Rail Road, a trek to Twin Rinks rates four stars in my Michelin guide...”

3399). Admission is \$2.50 for adults, \$2 for children. Skates rent for \$1. The hours are: Tuesdays and Thursdays from 10 A.M. to 1 P.M. and weekday afternoons from 1:15 to five; Wednesday nights from 8:30 to 10:30; Friday nights from 8:30 to eleven; Saturday and Sunday afternoons from one to three and 3:30 to 5:30; and Saturday and Sunday evenings from 8:30 to eleven. Eight weeks of one-hour group lessons cost \$35.

New Jersey

If you want to combine shopping with skating, you can kill two birds by venturing to the **Bergen Mall Ice Arena** in Paramus (Route 4 and Forest Avenue, 201 845-4644). Admission is \$2.75 and skate rental, \$1. Sessions are weekdays from 11 A.M. to 1 P.M., Sundays from 10 A.M. to noon, Wednesday through Friday from 3:30 to 5:30 P.M., Wednesday through Saturday from 8:30 to 10:30 P.M., and Saturdays and

Sundays from 1 to 4 P.M.

Another convenient rink in New Jersey, although its interior reminds me of a fishbowl, is the **Fritz Dietl Skating Center** in Westwood (693 Broadway, 201 666-9883). Mr. Dietl auditioned me for *Holiday on Ice* and is highly respected within skating circles. Admission is \$2.25 and skate rental, \$1. The rink is open Mondays, Tuesdays, Thursdays, and Fridays from 3:30 to 5:30 P.M. and 8:15 to 10:30 P.M., Saturday and Sunday afternoons from 3:30 to 5:30.

Long Island

There are two nearby indoor rinks on Long Island open to the general public. One is a commodious new facility in Port Washington called **Twin Rinks** (900 West Shore Drive, 516 484-1014). Admission is \$2.50 and skates rent for \$1.10. Two-hour sessions are weekdays at 10:30 A.M.; Mondays, Wednesdays, Thursdays, and Fridays at

1 P.M.; Tuesdays at 1:30 P.M.; Wednesdays and Fridays at 4 P.M.; Saturdays at 2:30 P.M.; Sundays at 2 P.M.; Tuesdays and Thursdays at 9 P.M.; Wednesdays and Fridays at 8:30 P.M.; Saturdays and Sundays at 8:15 P.M.; and Fridays and Saturdays at 11 P.M. Twin Rinks has an excellent professional staff to go along with its two large skating rinks. For a scenic \$3.50 round trip on the Long Island Rail Road, a trek there rates four stars in my Michelin guide.

Skateland (3345 Hillside Avenue, New Hyde Park, 516 PI 2-8161), near Twin Rinks, is the training camp for the New York Rangers—and leaves something to be desired in the ambience department. Admission is \$2.25 and skate rental, \$1.10. Two-hour sessions are weekdays at 9:15 and 11:30 A.M., and 1:45 P.M.; Monday and Thursday afternoons at four; Saturdays and Sundays at 10:15 A.M., and 12:45 and 3:15 P.M.; and Wednesday, Friday, and Saturday nights at 9:15.

**COME TO
YOUR
SENSES**



Walk through a warm waterfall like a child of nature. Let reggae rhythm reach into your soul. Taste papayas, dance the limbo and sing with the sea. Come to the sensuous resorts of Ocho Rios.

The Mallards Beach-Hyatt and the Hotel Inter-Continental Ocho Rios are more than just two hotels. It's a whole new resort complex on a long curve of beach, with tennis, shops, pools, restaurants, lounges, discotheques. And with once-in-a-lifetime sensuous vacation packages for everyone.

Explore the spirit of an island that is itself a work of art. Our Great Jamaica Vacation will take you there for as little as \$117 for 4

days/3 nights or \$229 for 8 days/7 nights.

Lovers of sport will love our Great Jamaica Golf Package. And for lovers of all ages, our sensuous Honeymoon Package—on an island with sounds that will serenade you and scents that will seduce you.

Our Great Jamaica Vacation Packages are also available at the Hotel Inter-Continental Kingston and the Sheraton Kingston.

For reservations or more information, see your travel agent. Or write: P.O. Box 712, Coconut Grove, FL 33133.



JAMAICA RESORT HOTELS

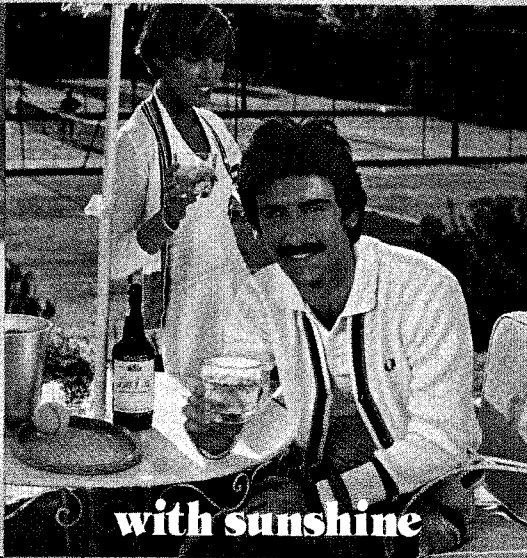
Jamaica Resort Hotels are owned and/or operated by National Hotels & Properties, Ltd.

La Ina

So light, it's always right.



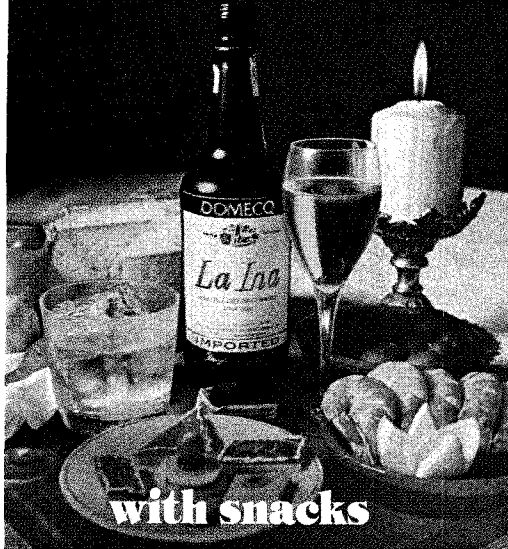
Serve it ice-cold



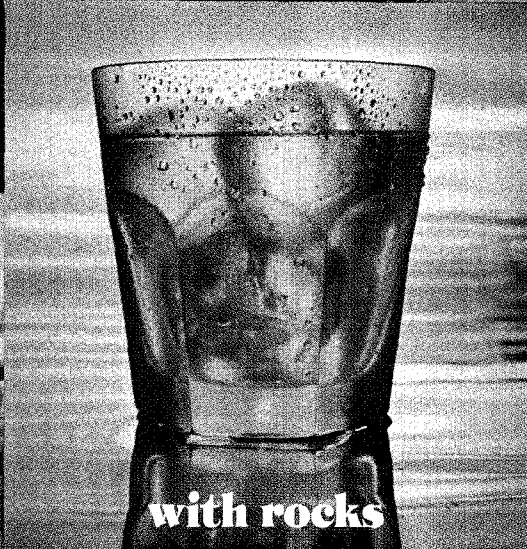
with sunshine



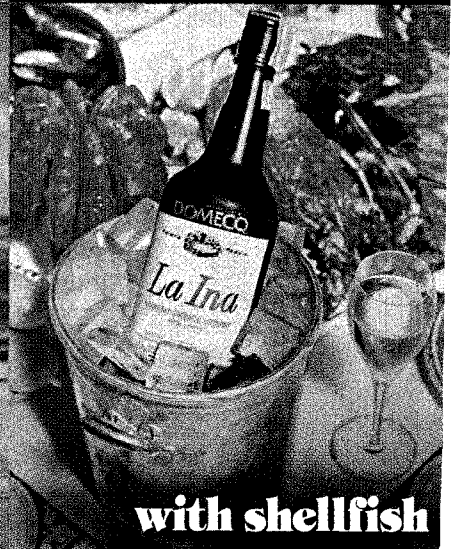
with moonlight



with snacks



with rocks



with shellfish



with elegance



and enormous pride.

The pride of Spain, that's La Ina. Delightful in so many ways. Before dinner, it's the ideal prelude, plain or on the rocks. It never fills you up; it just wakes your tastebuds and makes all your food taste better. The Spaniards drink La Ina well-chilled, with nearly everything, and far into the night. Now you can too.

La Ina[®]
Pedro Domecq
Produced and bottled in Spain.

Design/Suzanne Slesin

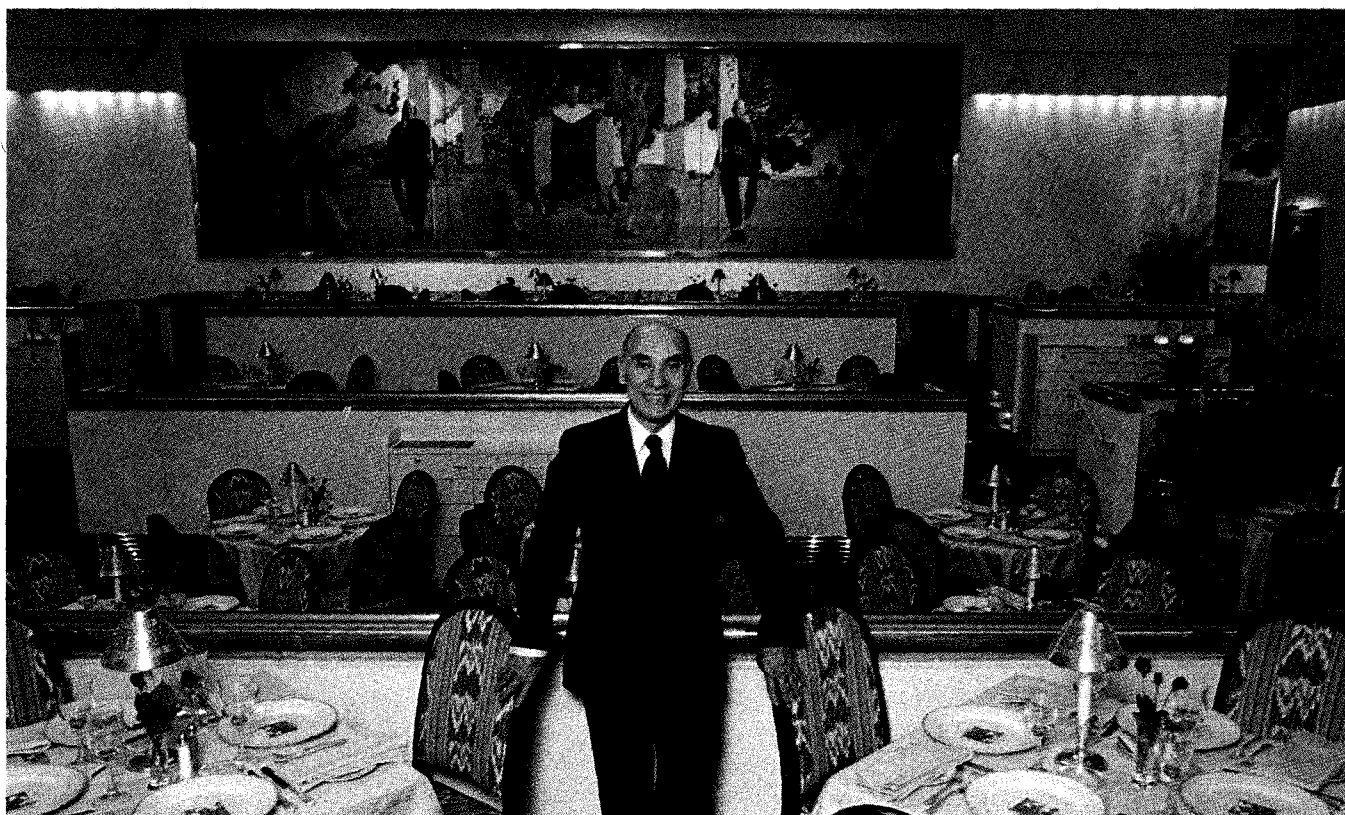
OLD KING COLE'S MERRY NEW SOUL

"... Lang kept the ceiling and the Maxfield Parrish mural—and worried about everything from the lighting to the bread ..."

"Cozy grandeur is what we were after," explains George Lang, the impresario behind the newly christened Old King Cole restaurant at the St. Regis-Sheraton hotel. The indefatigable Lang, who designed the project with Piroska Savany, says, "We kept only

the ceiling—it is perfect Art Deco—and the Maxfield Parrish mural—a shrine—and worried about everything else, from the elaborate lighting to the bread deliveries." Lang also had the room painted a "special white," outlined the space with bold brass rail-

ings, planned the tables so as to give everyone a ringside seat, restored the original dance floor, and asked his friend Milton Glaser to design the china. "This is my stand against the T-shirt society," he adds. "I feel that elegance is back." Some of us agree. ■



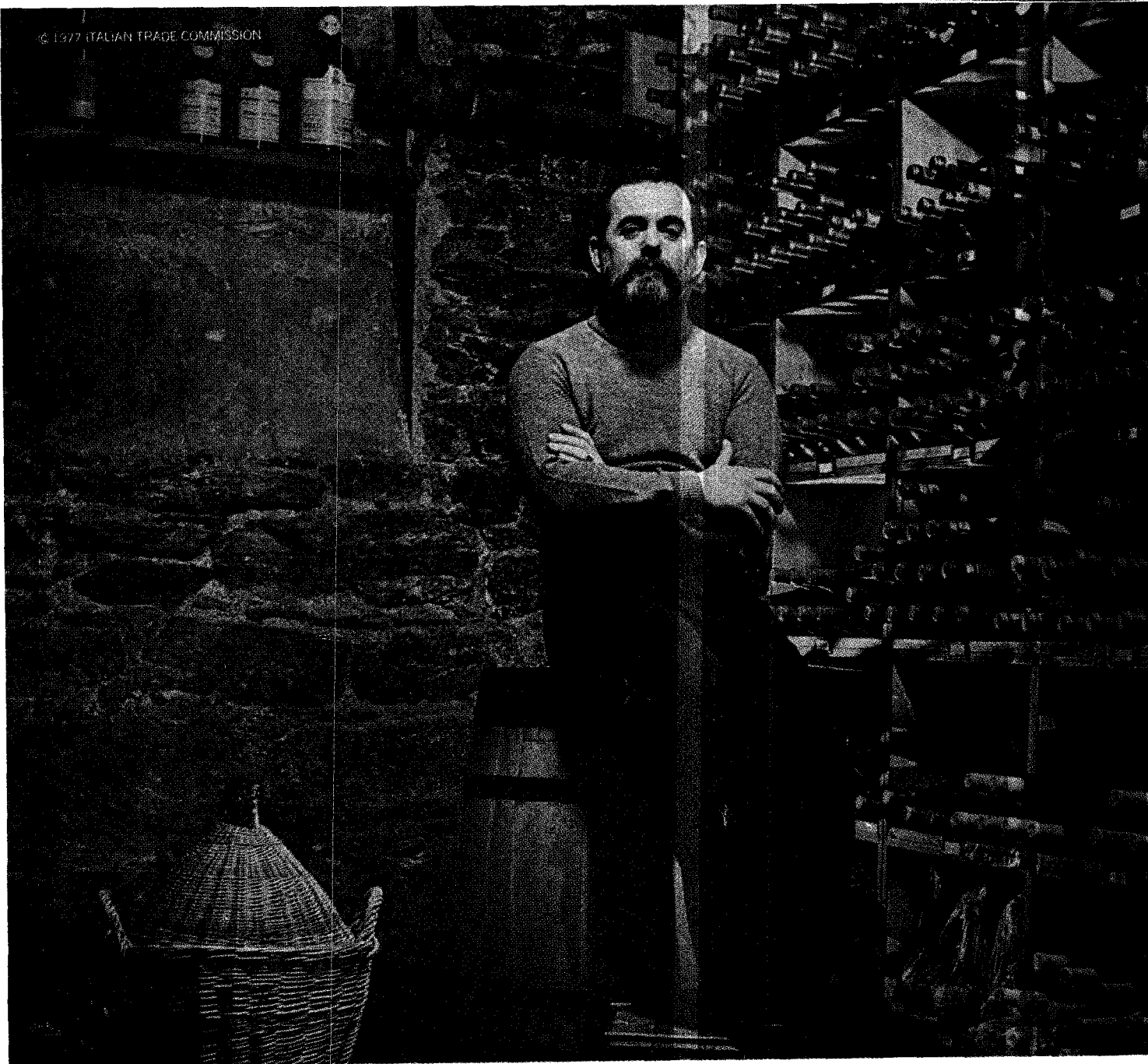
Mastermind: George Lang, above, surveys the refurbished Old King Cole restaurant, whose renovation he has just overseen.



Table manners: Peach cloths and new china.



Long live the king: A half inch of nicotine and grime was removed from the mural.



ROBERT JOFFREY
Choreographer, Oenophile

"Life should be good.

"To this end, I realize what pleasures I can.

"A rewarding performance, even a beautifully executed passage, is cause for personal celebration.

"So is a perfect wine. Some of my personal favorites?

"Certainly the great Italian red wines, with their own personal nobility. And what I like to think of as my own

discovery: so many of the wonderful white wines of Italy, lightly chilled.

"Yes, life can be very good. Don't you agree?"

For a free guide to the great Italian wines, with an explanation of Italy's strict D.O.C. laws, post your name and address to: Italian Wine Promotion Center, 1 World Trade Center, New York, N.Y. 10048.

"Some of my best wines are Italian."

Wine/Robert Daley

RIOJA HURRAH!

"...How good can Riojas be? They can be stunning—as good as any wine I've ever drunk, from Bordeaux, Burgundy, anywhere..."

HARO, SPAIN—This ancient village in the hills of northern Spain, is the capital of the Rioja wine district, and Riojas, as almost nobody knows, are the only red wines in the world (besides some of the newer California wines) that can rival Bordeaux and Burgundies in the domain of excellence and absolutely destroy them in the domain of price. This traveler came here a few days ago to find out why. Some answers in a moment.

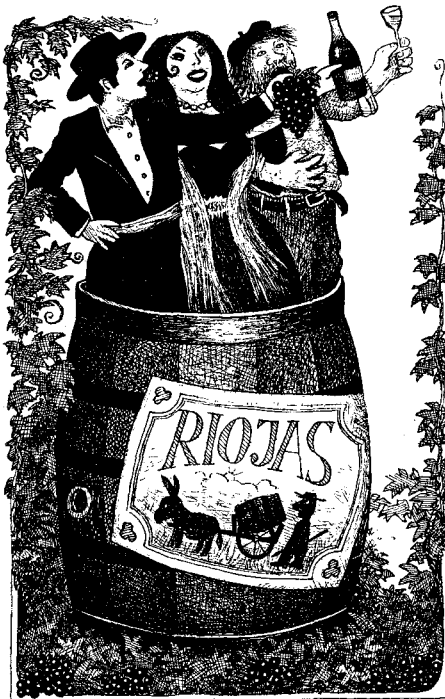
Recently in New York, on two successive nights, I drank a Cune Clarete 1973 (\$2.45) and a Viña Pomal Reserva Especial 1966 from Bodegas Bilbainas (\$6.79). These are fixed prices for New York State; no merchant can charge less. Unlike most famous French wines, Riojas are, for the time being at least, imported under strict fair-trade agreements.

Those two wines were not my first two Riojas. I enjoyed them, thought about them, and came to the conclusion that the first was as fine a table wine as one can drink these days at that price; and that the second was a wine of such excellence that it could be compared only to, say, a Château Cos-d'Estournel of the same age. The Bordeaux wine would, of course, cost about twice as much.

I do not mean that the taste is the same. It is not. Riojas taste like Riojas, and like no other wine. It is a taste that must be learned to be appreciated to its fullest; still, Hugh Johnson, author of *The World Atlas of Wine*, once claimed he had never drunk a bad bottle. Alexis Lichine has written: "A bottle from one of the better firms shows how outstanding a Rioja can be—equal to any red wine except the finest Bordeaux and Burgundy."

After spending a week in Rioja, I would be willing to rate them even a bit higher than that.

In a sense, red Riojas, both the table wines and the Reservas, resemble Bordeaux more than Burgundies, for the Riojas are made from a blend of grapes (only one grape variety, the Pinot Noir, goes into Burgundies), and therefore Rioja boasts that quality that in



Bordeaux is called finesse. A Rioja sings not in a single voice, but in a kind of chorus. It gives several tastes at once, just as a Bordeaux does.

Bordeaux wines are almost never kept in barrels for more than two years; when newly bottled they sometimes taste a bit of oak, but this soon passes. Riojas, on the other hand, live in barrels for years and years and years, and when newly bottled taste very strongly of oak. This woody taste will go away in time, if the bottle is properly stored and aged. Unfortunately, most people tend to drink Riojas right away, probably thinking: If it isn't French, it can't be great. This is fine with the table wines costing \$3 or so, but the great Riojas deserve much better.

The Rioja district also produces many white and rosé wines. The rosés can be pleasant (and they are often quite strong, perhaps fourteen degrees of alcohol—most table wines contain twelve degrees), but the whites can sometimes, though less often than the reds, achieve greatness. The woody taste sometimes seems more pronounced in the whites, and it takes longer to go

away. Certain of the whites are marked "brilliant," and, being semisweet, can serve as a poor man's Sauternes.

All of the major New York wine shops carry a number of Riojas, and George Della-Latta's Wine Gallery, at Sixth Avenue and 16th Street, specializes in them, offering about 45 different marques and vintages, including a 1947 Lopez Tondonia Reserva for \$10, and a 1952 Federico Paternina Gran Reserva for \$7.49.

Riojas, relatively speaking, are very cheap. From its base in Logroño, down the road from Haro, the Rioja export group reports selling 1,594,799 bottles in the United States last year, taking in from these sales only \$1,490,444. This works out to an average price of 93.4 cents per bottle; it is possible in New York to buy many of the fine Rioja table wines for under \$3 per bottle, and one or two for under \$2. Usually considered the best of the Riojas is Marqués de Riscal, whose '71 vintage currently sells at \$3.98. Indeed, Sherry-Lehmann recently had a few bottles of 1947 Riscal Reserva left at \$23.75, and that was the most expensive bottle of Rioja I was able to find before leaving New York, where certain Bordeaux are on sale at over \$100 a bottle.

There seems little question that Rioja table wines are among the cheapest in the world today, and that great Riojas are the cheapest of the world's great wines. And sales are booming. Exports worldwide reached 23 million liters last year, up from 14 million the year before. In the United States, which is Rioja's number-three foreign customer (behind Switzerland and Canada), sales are now running at double the 1976 rate.

Also under way to American ports are some of the great old bottles currently growing mold in the cellars of Haro and neighboring villages. During the last few days, I have been tasting some of these old bottles.

I came here to answer two questions: (1) Why are ordinary Riojas so good, so consistent, and so cheap? and (2) How great can a great Rioja be?

The district measures about 60 miles



GET SOME RHYTHM

Get "Gershwin On Broadway." You'll get the wonderful, marvelous and delightful Gershwin overtures conducted by Michael Tilson Thomas and performed by the Buffalo Philharmonic Orchestra.



Overtures to:
Of Thee I Sing/Strike Up The Band/Funny Face
Oh, Kay/Let 'Em Eat Cake/Girl Crazy

M 34542

On Columbia Records and Tapes.

© "COLUMBIA" • MARCAS REG. © 1977 CBS INC.

Available at Doubleday

673 5th Ave. at 53rd St.

724 5th Ave. at 56th & 57th Sts.



**We believe
a woman's identity is enhanced
by the clothes she wears.**

A Female Haberdashery...

BRIEF ENCOUNTER

1594 2ND AVE. (82ND ST.)
MON.-SAT. 11-8 PM • OPEN SUNDAY 628-2663

**Elegance for your eyes
at prices you can afford.**

HARD CONTACT LENSES **\$50**

SOFT CONTACT LENSES **\$150**
No boiling necessary

PIERRE CARDIN FRAMES **\$20**
Personal monogram included

Sandow
665 Lexington at 55th
New York, N.Y. 10022 Plaza 1-2140

C'nT has it all

Put yourself together in one spot. Mix and Match cowli sweaters and Challis print blouses with soft tweed skirts and blazers. See yourself in soft feminine dresses with sexy sandals or dramatic boots. Let us help YOU find a new look.



CREATIONS n THINGS

265 West 72nd Street • SC 4-8800
American Express • VISA • Mastercharge

Picasso is still breathing.

Fine graphics have to breathe so we put air space between the paper and the glass. Does your framer?



dryden framing
2ND AVE. AT 79 ST., Tel. [212] 628-9290

long by 20 wide, a rectangle lying on its side about 100 miles south of Spain's Atlantic coast. I began the visit with a good many preconceived notions, most of them wrong. I was constantly surprised. I expected to find a second Bordeaux, because the two areas are roughly the same size, and because the excellence of Rioja wines supposedly dates only from the 1870s, when a great many Bordeaux vintners, fleeing the phylloxera scourge which had wiped out their vineyards, immigrated to Rioja to start their lives over.

The French brought with them only the Bordeaux barrel and the Cabernet Sauvignon grape. The barrel has remained, but the grapes were a failure, because their yield in Rioja proved ridiculously low.

Nor is the Rioja soil what I expected.

Any tourist to Bordeaux can see at once how impoverished the soil is there. It is sandy, packed with stones. Vines thrive; all else withers. In most other great wine-growing areas the soil is similarly wretched.

Not so here. The soil is so rich that many other crops are grown commercially: potatoes, wheat, asparagus, artichokes, tomatoes. Less than 5 percent of the land seems to be under vine. The soil simply doesn't look poor enough to push forth great wine.

In all of the wine-growing areas of France the vines are trained along three strands of wire to a height of about four feet. In the Rioja there are no stakes, no wires, and the vines are allowed to spill out along the ground, sprawling in every direction. This makes the harvest a good deal more expensive. French pickers, moving along neat rows, are paid about \$12 a day. In the Rioja the work is harder; last fall, pickers got \$17 a day.

Similarly, French neatness permits the planting of 6,000 vines per hectare (2.47 acres). In the Rioja, the lack of wires and stakes reduces the planting to 3,000 vines per hectare, but the yield is about the same—about 40 hectoliters per hectare in both places. However, because the land is being employed to grow so many other crops, the Rioja district produces at present only about 40 percent as much wine as Bordeaux. In the Rioja, the government has allowed no new vine plantings recently, but the land is there, and any future world demand for Rioja wine can easily be met.

There are three distinct Rioja wine-growing areas: Alta, Baja, and Alavesa. Each produces a distinct type of wine, even though topographical differences among them scarcely exist. Basically, the Rioja is a single long valley—the river is the Ebro—lying

DISCOTHEQUE

For Young, Mature, Sophisticated
Singles & Couples

OPEN WED., FRI. & SAT. 10 PM to 4 AM

Available For Private Parties

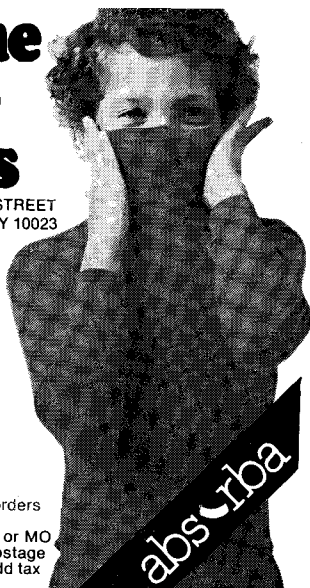
REFLECTIONS 40 E. 58th St.
MU 8-3365

stone free kids

124 WEST 72 STREET
NEW YORK CITY 10023

100% cotton
forest
ecru
burgundy
red
white
navy
gold
sizes 2, 4, 6.
\$10
8, 10, 12
\$12
14, 16
\$14.

mail & phone orders
(212) 362-8903
BA, MC, check or MO
add \$1.50 for postage
NY residents add tax



Oliver's is conducive

Conducive for lunch, cocktails
and for dinner.

141 E. 57th ST., N.Y.C. 753-9180

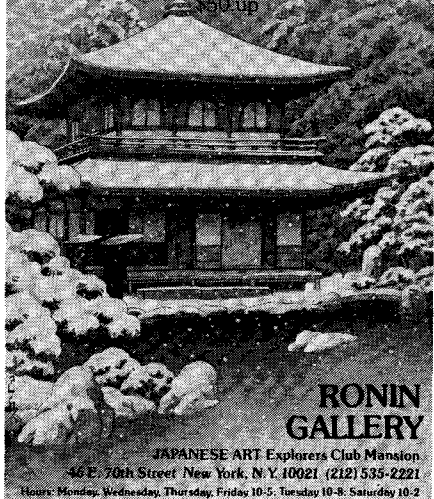


For Christmas...

Japanese Art

Woodblock Prints • Jewelry
Netsuke • Paintings

\$50 up



**RONIN
GALLERY**

JAPANESE ART Explorers Club Mansion

46 E. 70th Street New York, N.Y. 10021 (212) 535-2221

Hours: Monday, Wednesday, Thursday, Friday 10-5; Tuesday 10-8; Saturday 10-2

at an altitude of about 1,400 feet, and surrounded by low mountains. No natural barrier—except wind—separates the three growing areas. A prevailing northwest wind sweeps in from the Atlantic over Alavesa and Alta, but in the approximate center of the valley it runs head on into a prevailing south wind up from Africa. Therefore, the western half of Rioja, which is Alavesa and Alta, is fairly dry, but the eastern half, Baja, covered most of the year by that hot southern wind, is classified as arid. The grapes that grow in Baja normally attain up to fifteen degrees of alcohol, and sometimes reach eighteen degrees.

Like Bordeaux wines, Riojas are a blend of grapes, principally the Tempranillo for body, the Garnacho (which is the French Grenache) for alcohol, the Mazuelo for acidity, and the Graciano for bouquet.

It is the Tempranillo which assumes in Rioja the role which the Cabernet Sauvignon performs in Bordeaux. The Tempranillo accounts for 50 to 75 percent of the finished wine, and it seems to contribute more to the greatness of Rioja wine than all other factors put together. It is a grape that grows, apparently, nowhere else in the world, although attempts are now being made to introduce it into France. The Tempranillo is responsible for the character that all the best Rioja wines possess, but it is not a delicate plant. In fact, it is exceptionally hardy.

There are no châteaux here in Rioja. Instead there are 39 big *bodegas* (wineries), only sixteen of which, at present, export to the United States. The oldest of these, the Marqués de Riscal, was founded in 1860. It produces 3 million bottles a year, as compared with, say, Château Lafite, biggest of the premier cru Bordeaux vineyards, which produces only about 250,000. In Rioja, Riscal ranks only about seventh overall in size. The three biggest producers are Savin, Age, and Berberana. The four major exporters to the United States are, in order, Bilbainas, Age, Riscal, and Cune. Most of these major *bodegas* own a portion of the vineyards they exploit, but their business basically is not farming but winemaking. They are factories, and nothing like them exists in Bordeaux, where winemaking is considered to be a small-scale, ancient art.

Rioja is more like California. The factories sprawl over vast areas. Savin claims to be second in size in the world, second only to Gallo. At Age, great cement storage tanks contain a quarter of a million gallons each, and stand side by side five stories high like buildings. At Berberana, there is a computer

301 Columbus Avenue
New York, N.Y. 10023
(212) 362-5131

Cafe Europea

Continental Cuisine



The Brooklyn Bridge

The fabulous bridge as seen in popular images from 1870 to the present. Supplemented by fine photographs, prints, paintings, and memorabilia.

New York at Christmas

Original paintings by Thomas F. Naegele of Central Park, The Plaza, Radio City, Broadway, Lincoln Center, Park Avenue, the Skyline reflecting the holiday spirit.



New York in Prints

Superb poster-size reproductions of 19th-century New York prints—Wall Street, Central Park, the Statue of Liberty, Broadway, etc.—published by and sold exclusively at Cityana. Magnificent gifts, \$5-10. Also available hand-colored.

To celebrate the opening of **Cityana**, the gallery devoted to New York—in photographs, paintings, artifacts, graphics—visitors will receive, as long as supplies last, Thomas Naegele's beautifully designed four-color poster...free.



Cityana 16 East 53rd • Tues-Sat 10-6 • PL 2-2079

Chef of the Year Award

Le Périgord *park* *Le Périgord*

Park at 63rd St., N.Y.C.
(212) 752-0050

OPEN SP. FOR
PRE THEATER DINNER
405 E. 52nd St., N.Y.C.
(212) PL 5-6244

PRIVATE PARTY FACILITIES

Make a frame and save a bundle.

If you're all thumbs we'll give you a hand.

Frame your art in our store. It's easy. Trained assistants will help you select suitable materials from hundreds of styles. We'll custom-cut all the mouldings, mats and glass and you'll be done in about an hour.

Save money by framing it yourself, (it costs about half the price of having it done for you), and satisfaction is guaranteed.

Got the picture?

Open Mon.-Thurs. 10:30-8:30
Fri.-Sat. 10:30-7:00
Sun. 12:00-7:00
1300 Third Ave.
near 75th St.

988-8455



The do it yourself
framing shop.

MAKE A FRAME

onde's
160 East 48 Street New York, N.Y.
PL-2-0200

A
Gem
of a
Supper
Club

Rio in New York
Dance at Cachaca
(2 Brazilian Bands)
Nightly-10PM-4AM
(Except Monday)
403 East 62nd St.
Res: 688-8501

CACHAÇA

THERE'S MORE THAN
ONE WAY TO SAY HI.

wear a sculptured
pendant on an
18" chain
\$35 sterling silver
\$200 14k gold

éclat there

6 Spencer Place, Scarsdale, New York 10583 (914) 725-3525
We accept Master Charge and BankAmericard. N.Y.S. res. add app. tax

Basior Schwartz

WHOLESALE
MEAT, CHEESE,
SEAFOOD AND
GROCERY PRODUCTS.

We've brought back the old-fashioned market-place concept. Buy your meats, seafood and groceries the same way your favorite restaurants do, in quantities you can use, at substantial savings. Choose from hundreds of top quality products. **We are wholesale, so our sale never ends.**

421 WEST 14th St. MON.-FRI. 5 A.M. TO NOON 929-5368

JARLSBERG	\$1.85 per lb.
CHICKEN	
CORDON BLEU	\$1.50 per portion
FRENCH BRIE	\$2.39 per lb.

**SAVE \$110
ON THIS OVERCOAT
BEFORE IT REACHES
THE STORES**
(You're buying direct from
the New York manufacturer)

Saint Laurie Ltd.
84 Fifth Avenue at 14th Street
6th Floor
Mon-Sat. 8:30 am to 5:30 pm
212-242-2530

control board with pink, mauve, blue, yellow, and green lines that light up in Technicolor to show which vat is filling up with wine from which other vat, and there is an assembly-line bottling plant that washes, fills, corks, labels, and boxes 12,000 bottles an hour. At Bodegas Lan, six electronically programmed winepresses stand in line, capable of pressing 12 million pounds of grapes each autumn.

In every *bodega* the wine is aged in oak barrels stacked in rows and piled five barrels high. And Riscal owns 37,500 of them. At Berberana there are 32,000 barrels in a single room. This represents millions of dollars of investment in barrels alone.

At Federico Paternina, the aging cellar—which is said to be the largest aging cellar in the world—is cut into the living rock of the hillside, and one can walk along galleries 85 yards long feeling the enormous weight of barrels piled up to either side. The temperature in this cellar varies only one tenth of one degree from summer to winter. Black mold hangs from the ceiling like stalactites, and in that part of the cellar where racks of bottles age, the mold seems to transform each bottle into a black, furry animal. The mold is black because the bottles have been aging so long that all the penicillin has died. The cellar at Paternina was completed 200 years ago. Nobody knows when men first started to dig it.

In each *bodega*, in some special corner of the cellar, lie the great old bottles, the treasures. Riscal has bottles dating back to 1862, and López de Heredia to 1890. At some *bodegas* this old section is known as the library, and at others as the cemetery.

Old bottles exist in Bordeaux too, but not in any great number. Few châteaux own bottles older than this century, and it is extremely rare that one is opened and served to a visitor. In Rioja there are apparently more old bottles than can ever be drunk, and many have been opened for me, so it is possible to answer the question: Just how good can Riojas be?

The answer is that they can be stunning. They can be as good as any wine I have ever drunk, from Bordeaux or Burgundy or anywhere.

As I have said, Riojas do not taste like Bordeaux, they taste like Riojas. However, when they get very old, and the fruit goes out of them, and nothing is left but the character, the incredible smoothness, then they tend to resemble Bordeaux of equivalent age.

Now Riojas exist in roughly three categories: ordinary table wine, Reservas, and Gran Reservas. For the most part an ordinary table wine has spent

francesca
Jewelry Gallery
666 Madison Avenue New York, N.Y. 10022
212-838-5995
Classical and Museum Reproductions

DAZZLE THEM!



\$12 each

OURS EXCLUSIVELY
STICK PINS MADE OF GLASS BEADS
PIAZZ! 811 LEXINGTON
(212) 924-9284

The Manor

Continental Dining
in Elegant Surroundings
Formal Gardens — Fountains
A Terrace for Cocktails
Dancing in "Le Dome" Tues. through Sat.
Piano Medleys Sun. through Fri.

Luncheon - Cocktails - Dinner
111 Prospect Avenue West Orange, N.J.
201-731-2360

REST ON THE BEST!

FREE DELIVERY
Open 7 days 10am-6pm
Mon & Thurs till 8pm



We guarantee the finest quality platform beds, trundles & bunks, handcrafted in oak and walnut at Factory Discount Prices.
683 Broadway at W. 3rd St. 777-5640

bedworks

two years aging in barrels and one in bottles. A Reserva has spent four years in barrels, and a Gran Reserva anything from four years on up. The 1934 Marqués de Murrieta, called Castillo de Ygay, is now on its way to shops in America after 40 years in barrels and 3 in bottles.

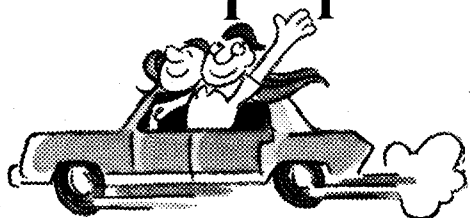
All of the *bodegas* that I visited served a variety of wines, most of them Gran Reservas from the early sixties. These wines were uniformly dark red in color, darker than any Bordeaux, big round wines that filled the mouth and left plenty of aftertaste as well. All of them, as the meal progressed, only became fuller, rounder, smoother. At Marqués de Riscal the 1925 vintage was served first. It was a dark, lush red, though showing slightly brown now on the edges, and it was still fruity in taste. The 1922 which was served next was even better.

At Federico Paternina on another day, a white wine was served with the hors d'oeuvre—the dry whites can be exceptional too, although most of them taste strongly of wood—followed by a '64 Gran Reserva. There were four more wines to come, and in descending vintages these were dated 1954, 1940, 1928, and finally 1896. The last still held its original cork. It had very little bouquet left and no fruit, and it no longer tasted like a Rioja. Instead I found myself comparing it to a 1934 Château Lafite that I drank some years ago and which I have always remembered as one of the supreme wines of my life. The 1896 Paternina was at least that good, and probably better.

With dessert we were served a 1923 white wine, some bottles of which had been discovered in a corner of the cellar during a recent inventory. No record could be found of what this wine was supposed to be—a dry wine, surely, like all the Paternina whites. When opened, however, the wine proved not dry at all.

It turned out to be the final triumph of an extraordinary series of wines drunk in Rioja. It was a deep gold in color, and it seemed both sweet and dry at the same time, like an extraordinary Sauternes, mouth-filling and voluptuous. Fifteen minutes after the bottle at last was empty, the taste of it still lingered in the mouth. This 1923 Sauternes-type Rioja was of course an accident, and therefore only a curiosity, one never to be available commercially. But the great red Riojas tasted were not accidental at all. Certain of them are on sale in New York right now, and as the plans of the Rioja export group move forward, more and more of them are expected to be sent out in the months to come.

In the Caribbean, where some people swear at rental cars, smart people swear by Avis.



How to keep your trip running smoothly in the Caribbean.

Maybe the worst mistake people make on trips to foreign places is renting cars from companies they never heard of. Or even from car rental companies with a big U.S. name behind it, but very little to offer in the way of effective local service.

That's why we say, check with people who've rented cars throughout the Caribbean. Chances are they'll tell you Avis is in a class by itself.

AVIS

We try harder.

With excellent service to keep your trip moving right along. And let you see and do more while you're there. Fine cars. Competitive rates. Excellent service. Unlimited mileage plans. Free informative maps and brochures.

For reservations and information, see your travel agent or call Toll Free

800-331-2112

In Oklahoma, call 1-800-482-4554.

To receive Avis' free set of informative brochures and road maps on the Caribbean, write Avis, LAC Division, 2330 N.W. 37th Avenue, Miami, Florida 33142.

Avis rents all makes... features cars engineered by Chrysler.

© Avis Rent A Car System, Inc.

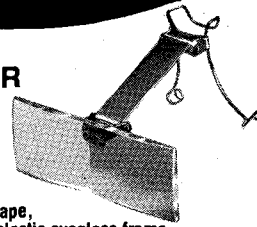


THE ATTACHÉ

Get your act together in our beautifully crafted English calfskin attaché. Made of full-grained handstained skins, the brass buckled case is big enough for legal size folders. Deep sidegussets give you lots of room. Give it as a gift to someone special... or go one better and get it for yourself. Size: 16" x 12" x 4". Price: \$79.00. Order from: Leatherology, Box 287, Amagansett, N.Y. 11930. Telephone number: (516) 267-6336. Add \$2.00 for shipping. Master Charge and Bank Americard honored.

GET CLOSER TO YOUR HOBBY!

CLIP-ON MAGNIFIER



Attaches to any shape, any size metal or plastic eyeglass frame.

Ideal for yourself or gift-giving. Opticaid is a professionally designed, ophthalmically precise magnifier that makes reading, hobby, or work more comfortable and enjoyable. Optically correct lenses adjust to an infinite variety of angles. Complete with case.

#713—1½ x Power—For needlepoint \$12.50
#715—2½ x Power—For hobbies, reading \$12.50

10-DAY MONEY-BACK GUARANTEE.



Edroy Products Company

130 West 29th St. / New York, NY 10001

My check or M.O. is enclosed. Please rush:

_____ #713 Clip-on Opticaid @ \$12.50 ea.

_____ #715 Clip-on Opticaid @ \$12.50 ea.

Sorry, No C.O.D. Add 30¢ Ship. & Handling.
NY Residents add Sales Tax.

Name _____

Address _____

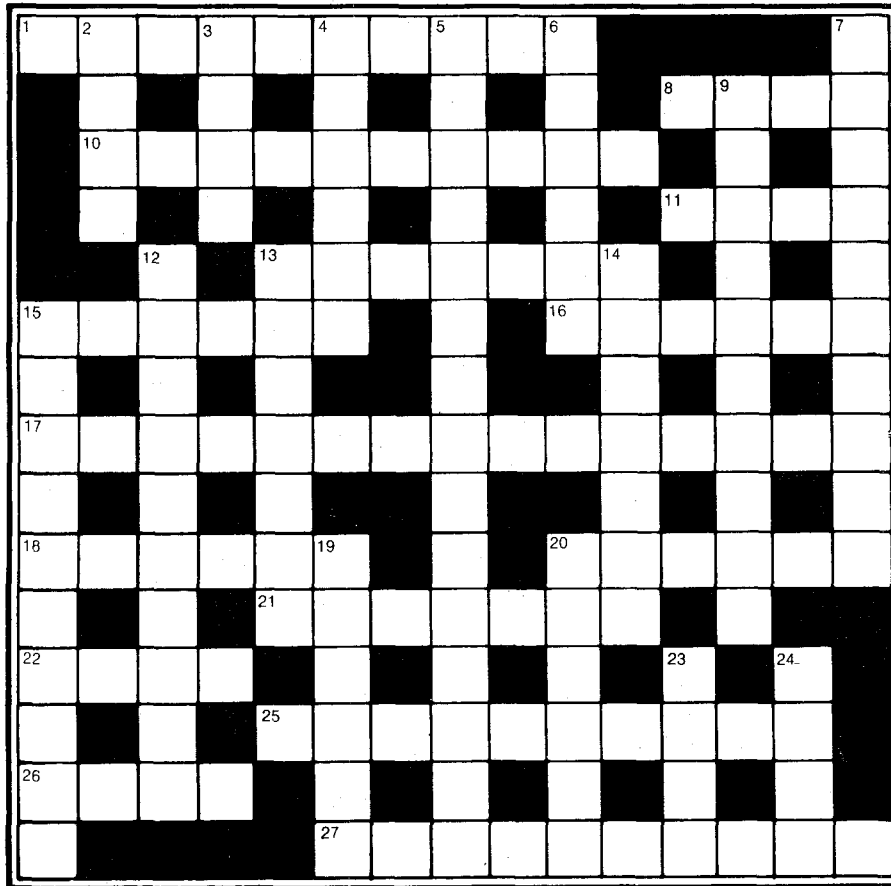
City _____

State _____

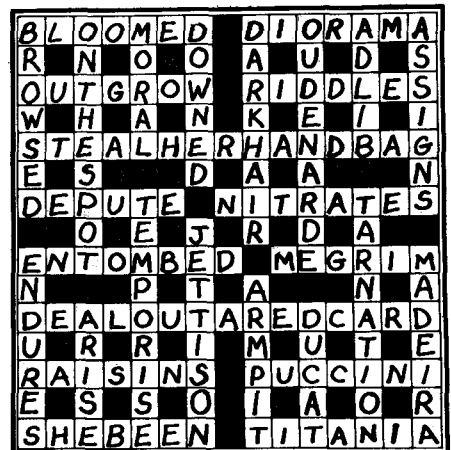
Zip _____

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:



Clues

ACROSS

- 1 Vulgar American girl's oath might once have been used to wound you! (10)
8 Speak with hate in the tongue! (4)
10 Experience a legpull, but don't get flustered. (4, 2, 4)
11 Character of the eccentric left. (4)
13 Old soldiers on the radio? (7)
15 Get to the dance by car? (6)
16 It comes to a head in church! (6)

- 17 Didn't hinder the way for the emigrant quite possibly. (8, 7)
18 Fruit — pay when you get it and nothing back! (6)
20 Dreads breaking up such dangerous things. (6)
21 Standard fit for a particular story. (7)
22 Clique in the arena. (4)
25 Handbags the French manufactured for this state. (6, 4)
26 Items of apparel sent besides. (4)

- 27 Hangers-on involved in the hold-up? (10)

DOWN

- 2 Old game bird? (4)
3 Ordinary ageless state. (4)
4 One among the heavenly bodies in flight. (6)
5 Business expenses—for power lines? (8, 7)
6 It's such a waste to leave like this. (6)
7 Strong drinks don't appear to relax you. (10)
9 Horseman aiming to be striking. (4)
12 Quiet inhabitants qualify as leaders. (10)
13 It's blown up in flight. (7)
14 Main team for the beach. (7)
15 Joint demolition expert? (4, 6)
19 Aids an arrangement of mythical beings. (6)
20 European district provides a novice with a case of a kind. (6)
23 Garment not appreciated by the gardener. (4)
24 Burn the fish for tea. (4)

CHANGE OF ADDRESS

Attach present mailing label here and write in new address below.
(Please allow 4-6 weeks' processing time)

Name

Street Address

City

State

Zip Code

PLEASE ADDRESS ALL SUBSCRIPTION ORDERS AND INQUIRIES TO: NEW YORK, Subscription Department, P.O. Box 2979, Boulder, Colorado 80302.

☐ NEW SUBSCRIPTION

☐ RENEWAL

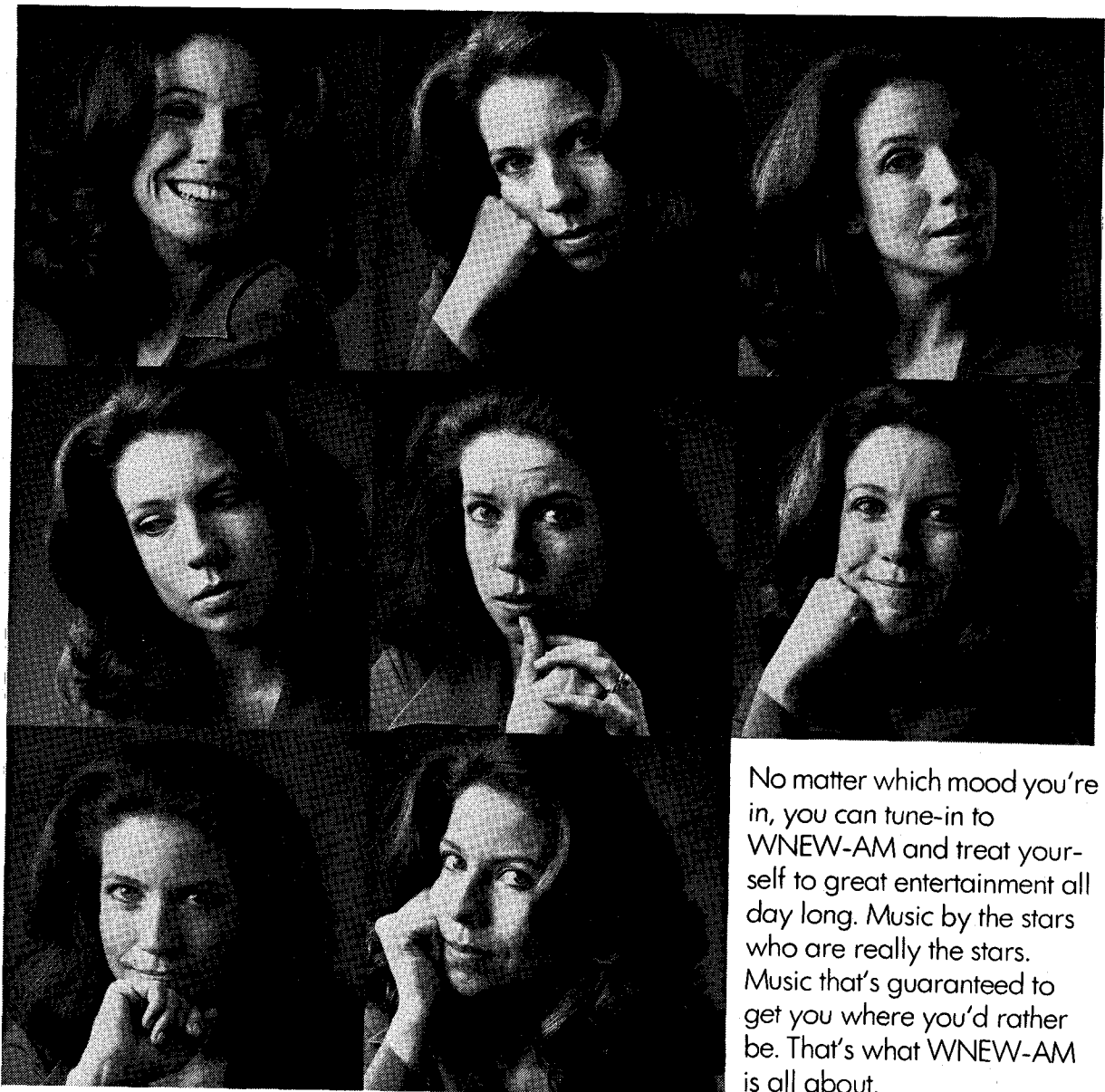
☐ 1 year—\$18

☐ 2 years—\$32

☐ Payment enclosed

☐ Bill me

WHAT MOOD ARE YOU IN TODAY?



No matter which mood you're in, you can tune-in to WNEW-AM and treat yourself to great entertainment all day long. Music by the stars who are really the stars. Music that's guaranteed to get you where you'd rather be. That's what WNEW-AM is all about.

WNEW 1130 AM.

We're in the mood for you.

Theater/John Simon

OUR CROWD

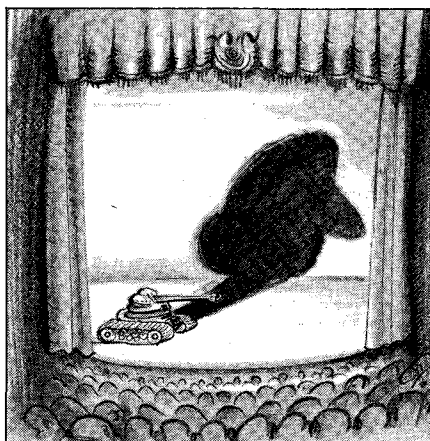
"...Anne Bancroft does a competent job, but *Golda* cheapens everything it touches, however pious the basic sentiments may be..."

Historical drama presents several problems for the playwright bold enough to tackle it. It is, I think, wise to go fairly far back in history—at least to a time unremembered by those watching it, who might think they know the facts better, and might possibly be right. There are two exceptions to this: if you can put together an interesting documentary play based entirely on historical data and utterances, or if you have some new theory about past events that differs substantially from the accepted notions.

In *A Cry of Players*, William Gibson did go back as far as William Shakespeare; *American Primitive* was almost completely quotations from the correspondence of John and Abigail Adams. We cannot fault the theory—only its application. It is worse than foolhardy for a minor writer to do a play about a major one: The journeyman's words will rattle around in the mouth of the master like a baby's foot in a commando boot. As for the Adams epistles, they just were not theatrical and riveting enough to justify dramatization. And now Gibson has braved the impossible: a play about Golda Meir.

Golda tries to combine with the abstract, abstruse, and unstageable business of modern warfare scenes from Mrs. Meir's private life—from girlhood in Milwaukee, through a difficult marriage to a decent but conventional man, to later moments of anguish when, like another Jewish (I presume) heroine of Broadway, Dolly Levi, Golda communes with her dead husband. Because Gibson's information about the very discreet Mrs. Meir's private life is scant, and because the public events that are the play's principal concern dwarf these tenuous human-interest bits every step of the way, the private Golda remains shadowy and stereotypical.

Matters are exacerbated by Gibson's feeble sense of language, comparable only to Arthur Miller's, when it comes to period pieces. In *A Cry of Players*, Gibson's method consisted of writing modern English, but tossing in ye's for most—but not all—you's. In *Golda*, Gibson writes a kind of Yiddish Eng-



lish: "Deaf I am not, Papa, just female"; "Morris, if I'm happy, maybe it will be better for everybody maybe"; "Political reasons I don't need to hear—military I do"; "You are telling me what? That the whole front is collapsing?" This strikes me as patronizing and absurd: However Golda's English may have been, this clearly does no justice to her Hebrew. But it's not just a question of this unhappy jargon; it is also the desperate attempts at poetry, e.g., "Someday there will be a world where poor Jews will open up like flowers." Or: "If there is a God, then he made the dybbuk too, and the dream, and the dying for it."

Worse yet is the inconsistency. If everybody is mouthing such things as "Not a word he says do I understand," making me wonder what an English translation of *Golda* would sound like, why should her secretary respond to Golda's "Now can we end this war?" with the totally out-of-key "How, dear lady?" (I will pass over the bad English of, say, "What is transpiring here?") Finally, a good deal of the dialogue is Jewish jokes, old or newly coined, but still only Jewish jokes. For example: "Someone: The military wants to know what to do next. *Golda*: Win!" Or: "*Golda*: Do you pray? *Someone*: Do you? *Golda*: I'll try anything." At the height of the Yom Kippur war crisis, a rabbi asks: "What's the difference between a synagogue and a W.C.?" "I don't know." "In that case, don't come to my synagogue." At this

point, a woman seated behind me asked her husband, "What's a W.C.?" I guess a play gets the audience it deserves.

A work like this, in which every character other than Golda is a mere stick figure, does not add to our understanding of anything. Projections of battle or concentration-camp scenes are flashed onto the otherwise nearly bare stage, and these strident images (some of them all too well known, some merely showing anonymous violence) are no more than flourishes of visual rhetoric. Complex military strategy is reduced to a few tight-lipped oversimplifications, and the jumping backward and forward in time is merely a modish effect adding further slickness. Hiring indifferent to bad actors to play famous people—or indeed nameless victims of war—does not exactly help, either.

What, then, does *Golda* accomplish? It cheapens everything it touches, however pious the underlying sentiments may be. Or did someone merely think that because so many New York theatergoers are Jewish, a play like this has to sell like *latkes*? At least Anne Bancroft, who plays Golda, does a highly competent job. I am not talking of the makeup, which is good; or the Meir mannerisms, which are easy enough to copy; or of the willingness to be deglamorized—on the cover of the program, there is still a glamour photo of Miss Bancroft. I am talking, however, of the actress's ability to make a part consisting of only two emotional notes not grate on us, and that is an achievement.

I am surprised that such respected names as Arthur Penn (direction), Santo Loquasto (sets and costumes), and Jules Fisher (lighting and projections) should be associated with this shoddy venture. William Gibson has written two solid boulevard plays, *Two for the Seesaw* and *The Miracle Worker*. So why not quit when you're ahead? *Golda* we needed?

Somewhat the same applies to Arnold Wesker. A bright and warm man whose mind and heart are in the right places, he has written some thoughtful and juicy plays about the milieus he

**Our
Christmas
gift
subscription
is more
than just
a silly little
envelope
under the
tree.**



We send your friend(s)
a Christmas stocking
stuffed with a great book
and, of course, the envelope
announcing your
great gift subscription
to New York Magazine.

(And we
send you the
book and
stocking,
too!)

Every New Yorker at heart
(whether he lives here or not)
would love to get a
subscription to New York
Magazine for Christmas, right?

It's the easiest way we know
to keep on top of what's
happening that's worth
knowing. What's hot, what's not.
What's in, what's out.

What's now, what's then.

But a gift as valuable as this
deserves more than just a silly
little envelope announcing it.
So we stuffed the envelope,
along with a copy of the book,
Best Bets, into a big, red
Christmas stocking.

(Best Bets is a compilation
of invaluable tips appearing
in Ellen Stern's remarkable
New York Magazine column.
It's the cream of a seven years'
sampling of food, clothes, gifts,
places to be and things to do
by New York's toughest customer—
200 recommendations
guaranteed to save
thousands of steps, mistakes,
and dollars!)

Now. To make sure your
friends get our gift package in
time to put under the tree,
please send the attached gift
subscription card to us
posthaste, okay?

Or for faster service call toll free:

800-247-2160.

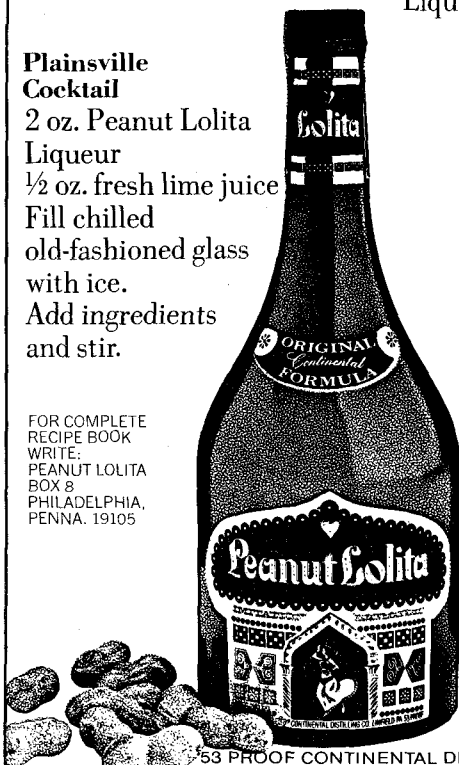
Drinkable Peanuts Peanut Lolita

Liqueur

Plainsville Cocktail

2 oz. Peanut Lolita
Liqueur
½ oz. fresh lime juice
Fill chilled
old-fashioned glass
with ice.
Add ingredients
and stir.

FOR COMPLETE
RECIPE BOOK
WRITE:
PEANUT LOLITA
BOX 8
PHILADELPHIA,
PENNA. 19105



53 PROOF CONTINENTAL DISTILLING CO PHILA



At Sam Lord's Castle Marriott has just created the most vibrant resort in Barbados

Sam Lord's Castle has become one of the Caribbean's most exciting, self-contained resorts.

Swings 29 ways

It takes a whole vacation just to do everything once. Live entertainment every night, slot machines, blackjack, a starlit disco, beach barbecues, Bajan Village, festival nights, goat races, rum punch parties, even old silent movies.

Also: Seven lighted tennis courts, table tennis, swimming, shuffleboard, jogging along the beach, billiards. Plus golf and horseback riding nearby. And sailing and skin diving can be arranged. Or—just bask in the sun on our

beautiful one-mile white sand beach.

8 days—\$589* incl. air fare

Sam Lord's Adventure Package (IT 7AA1 SLCC). *Price is per person, double occupancy, without meals. Includes all service charges and departure taxes. Air fare included is \$240 New York GIT fare. See your travel agent for GIT air fare restrictions and other available air fares.

For reservations, call your travel agent or toll-free 800-228-9290.

**Marriott's®
Sam Lord's Castle**

St. Philip Parish, Barbados, West Indies

knows best: the lower class, Jewish family, provincial life in England, London's Lumpenproles, the British army, chaos in a restaurant kitchen. This is Mr. Wesker's bailiwick, and he has dealt with it compassionately and compellingly.

But, as I can understand, one cannot just keep repeating oneself if one has talent, energy, and intellectual curiosity. Yet what if, with all those things, Wesker lacks the language required for fantasy, poetic drama, socially or intellectually higher ambiances? Wesker's diction simply will not rise above a certain level. And then to try to compete with Shakespeare—in fact, rewrite one of his plays! **The Merchant**, I am afraid, is to *The Merchant of Venice* what lumpfish is to caviar, or a hot-water bottle to the Gulf Stream.

If Wesker disliked what Shakespeare did to Shylock, he should have written an essay about it, not a play that jumbles bits of the poetry of the original with long passages of well-meaning but listless prose. Even more distressing is the mixture of Renaissance mentality and 1970s hindsight, and the shuttling between undramatic speechifying and mere twistings around of Shakespeare's plot and characterizations (and, in one particularly painful case, the assignment of a famous speech to the wrong character), often totally beyond the realm of credibility, for the sake of philo-Semitism and a mild shock effect. But enough; the play has already closed, carrying \$700,000 down the drain with it.

What was memorable about *The Merchant* though, was the pedestrianly schematic staging by the talented John Dexter; the shabby set and indifferent costumes by the gifted Jocelyn Herbert; and the almost consistently bad acting. As Antonio, John Clements, an old British pro, took a long time getting started (probably through the fault of the part), but at least got there; Roberta Maxwell's Portia was all vocal and physical posturing (it is wonderful when the human voice resonates like a cello; it is rather less so when it vibrates like a tuba in heat); Nicolas Surovy's Bassanio was even more loutish than Wesker's concept of him; Everett McGill's Lorenzo could at best pass for Dracula in the hinterlands—but why go on? As Shylock, Joseph Leon was obvious and repetitious, his vocal production like two oleaginous millstones simultaneously greasing his words up and grinding them down. Zero Mostel, who died playing it, could perhaps have made something of this part: *He* was larger than life. Alas, even he wasn't larger than death.

Movies / Molly Haskell

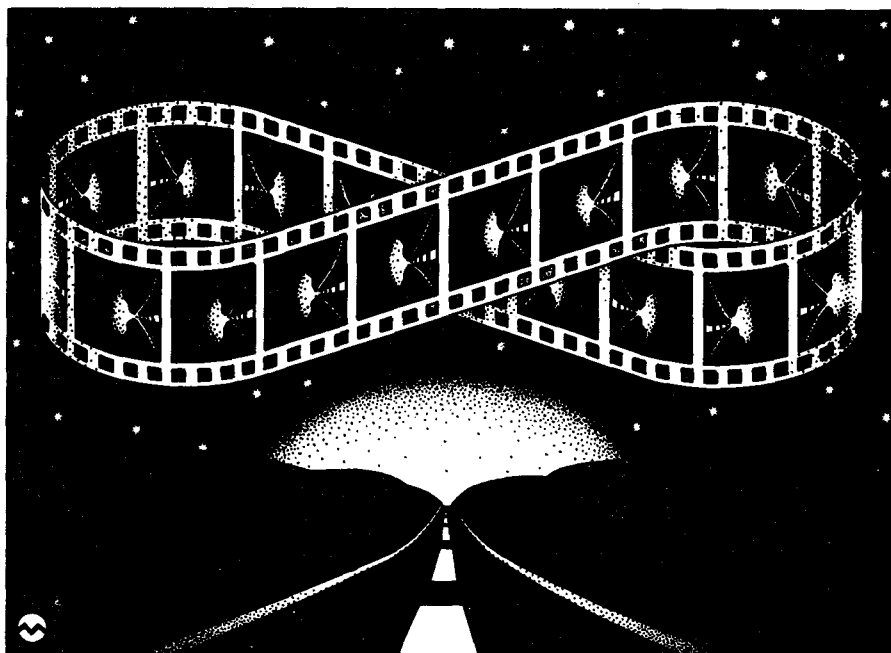
THE DUMBEST STORY EVER TOLD

"... *Close Encounters* is not a toy as *Star Wars* was; nor is it an escapist film so much as a film about a yearning to escape ..."

By now, Stephen Spielberg's *Close Encounters of the Third Kind* has been unveiled to the panting public and, for all I know, is being seen for the second and third times by cultists and UFO freaks. For a film that was to be a closely guarded secret, the movie industry's newest supergadget has been coming on with all the provocative, now-you-see-it, now-you-don't tricks of a professional tease. The sneak preview in Dallas was as stealthy as an elephant in clogs. Then there was the Sunday-night one-and-only, now-or-never screening. I was unable to attend that one but did make another one a week later. Now the last of the seven veils has been lifted and as far as I can see, the alien is wearing no clothes.

Why the raves? What can have beclouded the normally keen vision of my fellow critics? The only explanation is that they were subjected to what I believe is called a "sighting"—a first encounter—at the screening I missed. They were touched by Spielberg's version of "the force": eerie lights and a UFO in the form of a giant, round, electronic harmonica that makes sweet music, particularly for those who bought then sold their Columbia stock at the appropriate time. I don't really like this explanation. It throws a wrench into what I have long considered the most damning argument against the existence of UFO's: that they always appear to country folk who, to put it kindly, have a lot of time on their hands, and never to busy urban dwellers. Like the characters who are "touched" in the film, they experience only superficial aches and burning sensations not unlike the symptoms of the flu that is currently making the rounds in New York. Or can it be that the aliens' extravagant use of electricity appeals to earthlings in the throes of an energy shortage, much as movies about champagne-drinking *bons vivants* were popular during the Depression?

The climactic rendezvous occurs on a giant airstrip in Wyoming. There is an appropriate rumbling of the heavens (or is it Sensurround?) on the deafening sound track, and the flying sau-



cer suddenly looms on the horizon and lands. The bagpipes of our earthly laboratory chirp their woodnotes wildly, and the great harmonica replies with a basso profundo rendering of the same notes. It's love at first sound.

A spindly albino being emerges, blue eyes shimmering with a superior glow, and extends his three-fingered hand in friendship.

I suppose it is "dazzling" in the way the IBM pavilion at the World's Fair was dazzling. But this is no World's Fair exhibition, no extraterrestrial trailer open to the general public. To wish to enter the ship in order to test the beds, to see if the aliens use mirrors or potties—why the very thought is a desecration. Spielberg and a special-effects team led by Douglas Trumbull have given us nothing less than an electronic Second Coming, its secret as guarded as the Eleusinian mysteries.

It is not surprising that the grand act of the generation of movie mutants to which Spielberg belongs is to make of technology a God. But who is Spielberg to define religion for us, to give so literal-minded a form to our fantasies of outer life? Who is he to say that the little people would arrive play-

ing the compositions of John Williams (in a far less effective score than the one for *Jaws*) rather than the music of Mozart or Bach or their extraterrestrial counterparts?

They laughed when Charlton Heston played Moses, but the same people offer no resistance when Spielberg and Trumbull give us their studio-fabricated version of the most awesome mystery of the universe.

Even those who have exhausted a year's supply of superlatives over the ending concede that the film is weak in the middle. But what middle? There is no middle because the film has no beginning or ending. There is no story, no characters, and, strangest of all, no sense of danger, no conflict between good and evil. The events of the film succeed one another not in the form of a story, but as an extended holding pattern, while we wait for the ship to land and see the hero summoned home, to the womb of technology.

The putative plot deals with the gradual convergence of two sets of characters: the scientists and the sighters. The scientists, headed by a doctor played with redeeming wit and grace by François Truffaut, are dashing

SEVILLA LUNCHEON PARTIES
FINEST SPANISH CUISINE
LUNCH • COCKTAILS • DINNER
famed Paella a la Valenciana
MAJOR CREDIT CARDS
62 CHARLES St. (W 4 St) WA 9-3189



The classic Bent Dublin

One of the shapes from the Connoisseur Collection of natural briar pipes. **\$25**

Credit cards honored.
Mail orders \$1.50 add'l.
Catalog available

Connoisseur
pipe shop Ltd.

51W.46th St., N.Y.C. 10036 • 212/247-6054



for the most feminine time of your life

mater's market



maternity shop

237 E. 53. NYC
212-355-7977

When CBS stars get hungry, they head for the ground floor.

Follow the arrow to sizeable drinks, a surprise-filled menu, intimate lighting and down-to-earth prices.

Lunch, dinner, and after-theatre
Monday through Friday

CBS BUILDING
51 West 52nd Street 751-5152



"... Steve Spielberg's awe is reserved for the wonders that technology can work ..."

around the world in search of basic phonemes. They finally locate them in India, in a scene shot there at great expense and to no apparent purpose.

Back in Muncie, Indiana, a utilities engineer played by Richard Dreyfuss is out investigating a power failure when his truck erupts in a radioactive St. Vitus's dance. At the same moment, the toys in the room of a four-year-old boy (Cary Guffey) begin beeping and churning and dancing.

Downstairs food tumbles out of the refrigerator and, in one of the few magical moments of the film, a toy police car, its light blinking, races toward the culinary carnage. It is a spooky, funny effect, of the kind that Spielberg achieved so consistently in his earlier film, *Duel*. The activated toy car does what science-fiction films are supposed to do, and what this one, despite the claims made for it, rarely does: It makes us shrink, altering for an instant the way we see ourselves in relation to the universe and ordinary life.

But the image has no mythic reverberation because, like most of Spielberg's effects, it has no context. The plotting is unclear, the crosscutting between the two groups of characters is frenetic without conveying what the director may intend as an ideological conflict. But most revealing is Spielberg's failure to appreciate what is great about the directors whose works he has studied, and to whom he pays *homage*. He captures external effects—Melinda Dillon trying to seal the orifices of her house against a terrifying natural intruder—without realizing that what made such a scene exquisitely terrifying in *The Birds* was the primal conflict already under way within the house. In Hitchcock, natural terrors reinforced inner tensions and evil from whatever source was never without its responsive chord in human beings.

But the characters of Spielberg and those of his California colleague George Lucas in *Star Wars* are self-created orphans. They acknowledge neither family nor death; there are no ghosts in their past, no cultural resonances in their awareness. For all its obsession with toys, *Close Encounters* is not a toy as *Star Wars* was; nor is it an escapist film so much as a film about a yearning to escape, so intense that the earth has long ceased to exert any pull at all.

The key "human" scene is one of aggressive withdrawal. Richard Dreyfuss, virtually mad from his brush with

aliens, is in his living room. His wife and children have fled and he is building a dirt replica of the mountain that is the aliens' sign to their chosen. In his savage retreat, his desecration of the home, the monument of dirt, he projects a schizophrenic parody of a child without the civilizing and restraining influence of his parents. I'm not normally given to the cigar-interpreting exegesis, but it's difficult not to see the sculpture as a sort of fusion image (both repulsive and beloved) of the male/female anatomies, as well as a grotesque revenge on early toilet training (or the lack thereof—I leave it to the experts to decide).

Childlike stubbornness is bathed in the holy glow of a sense of mission. Like the admired movie heroes of old, Dreyfuss "knows what he has to do." Obsession with the unknown is nobler than love.

Spielberg's awe is reserved for the wonders that technology can work, and his filmmaking genius is of a special order. He knows how to make children's films that parents can love without shame. (Though with parents regressing so rapidly, even this degree of sophistication seems unnecessary.) This means simply that the energy and expense go into the fabrication of sets and the staging of spectacles which are never tinny or laughable—though I am sure I heard a few smothered giggles when the two music machines began their duet. The scene in which Cary Guffey runs into the yard after the celestial Pied Piper, and in which the invisible UFO provides an eerie off-and-on luminosity, heralds the ultimate revenge of back-lot artifice on real locations.

If there is a theme to *Close Encounters* it is that it is easier for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The child's sense of wonder, and his instinctive reaching out for a phenomenon that his elders regard with fear and suspicion, is glorified as the way of truth-seeking innocence. But suppose the other life were not the benign force that Spielberg envisions but a malevolent being; suppose it were a shark. Then one would be forced to take a somewhat dimmer view of the tot who wandered happily into the water, his chubby hand outstretched to feel the funny fish. In the final analysis, Spielberg's pseudo-religion is as phony as the pseudo-science on which it rests.

TRAVEL SERVICES

This is a biweekly Section for Travel Agents & Tour Operators, limited to Display Ads only. Display Ads are sold by the inch. The rates for this Section are as follows: 1 time ad—\$134 per inch; 2 consecutive ads—\$117 per inch each; 3 consecutive ads—\$109 per inch each; 4 consecutive ads or 13 during the year—\$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra \$5 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

UNUSUAL TRAVEL ADVENTURES

This winter The Theatre Guild will present an all-star theatre cruise in the Caribbean with Berry Berenson, Raul Julia, Robert Morse, Patrice Munsel, Anthony Perkins, Lynn Redgrave, Dick Shawn and Maureen Stapleton. For free brochure write or call Theatre At Sea, 226 West 47 St., New York, N.Y. 10036 — (212) 265-6170.

SKI JACKSON HOLE

Washington's Birthday, February 18th-25th. From \$399 per person. Includes air fare, lodging, lifts, transfers, half day ski lesson, welcome wine and cheese party, ski hosts throughout. Other departures and destinations available. Call:

KENT TRAVEL

70 Manetto Hill Mall (212) 895-0611
Plainview, N.Y. 11803 (516) 433-1330

RUSSIA SIGHT SEE'N SKI '78

For the first time, and on a limited basis, we are making this unique trip available in February and March for the discriminating traveler.

For brochure and information, contact:

WHY AIR TO TRAVEL

420 Lexington Avenue, New York, N.Y. 10017
(212) 687-2616

Great Ski Destinations

ROCKIES

ROUNDTrip AIRFARE NY/DENVER from **\$169**

EUROPE

ZURICH/GENEVA Roundtrip Airfare from **\$295**

Complete Packages available to: Canada, New England, Europe and The Rockies. For FREE BROCHURES call the SKI EXPERTS!

emilio's ski-ways

(212) 544-3300
(516) 488-4642

112-02 Queens Blvd.
Forest Hills NY 11375

Center
Ski-O-Rama
Tours



(212) 895-1065

(914) 428-4600

(516) 485-1050

extension 40

7 S. Franklin Street
Hempstead NY 11550



Petit St. Vincent Resort

The Grenadines, St. Vincent, West Indies

SIMPLY BEAUTIFUL!

Tranquil... Secluded... Protected Privately owned out-island, crystal clear waters, superb white beaches. 22 widely separated luxurious villas, full hotel services, continental cuisine. Sailing, snorkeling, scuba, tennis. Serene relaxation. Simply beautiful! Open Nov. 1 thru June 1. See your Travel Agent.

Robert Reid Associates, Rep. — New York
PSV. U.S. Office, Box 12506, Dept. 1
Cincinnati, Ohio 45212 • (513) 242-1333

SKI AUSTRIA & SWITZERLAND

January, February, March Departures

One week packages from \$499 - 2 weeks from \$590. Includes Air Fare on scheduled airlines, hotel accommodations with breakfast & dinner daily, transfers between airport & hotel. Supervised Student Easter Trip also available. Contact:

SKI 'N DIVE INC.

251 North Fulton Ave. Mt. Vernon, N.Y. 10552
(914) 699-8335

ASPEN - VAIL

Lowest airfares available
Christmas and New Years flights still open

Via TWA or UNITED

WESTERN SKI VACATIONS, INC.

3 West 57th Street New York, N.Y. 10019
(212) 688-2400

CLUB MEDITERRANEE.

IN ADDITION TO LEAVING YOUR TROUBLES HOME, LEAVE YOUR MONEY HOME.



Welcomes Aboard
VACATION CENTER

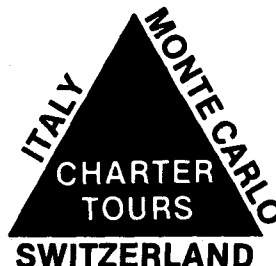
1275 FIRST AVE., NYC

(between 60th & 69th St.)

249-3606



Monte Carlo Italy Switzerland



CINEREX TOURS



FRIDAY DEPARTURES
JUNE THRU SEPTEMBER
FROM NEW YORK

All departures \$1039 Complete
Roundtrip N.Y./Nice/N.Y.

via Pan Am, Deluxe & First Class hotels, breakfast daily, dinner (12 nights), farewell Gala Dinner, and show, all sightseeing, taxes, tips etc.

SEE: Monte Carlo, Nice, Cannes, Genoa, Rapallo, Portofino, Pisa, Florence, Assisi, Rome, Bologna, Ravenna, Venice, Verona, Milan, Aosta Valley, Courmayeur, Mount Blanc, Chamonix, Geneva, Grenoble and more.

ACT NOW & SAVE OVER \$600!

please rush free brochure

name _____

address _____

city state _____

zip _____

CINEREX TOURS

580 Sylvan Ave. Englewood Cliffs, N.J. 07632
CALL 800-631-1661 — 201-567-9288 in N.J.
or your travel agent

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads accepted at the discretion of the publisher. Rates: 1 time ad \$3.00/word; 2 consecutive ads \$2.50/word; 3 cons. ads \$2.35/word; 4 cons. ads \$2.25/word; 13 ads per year \$2.25/word; 26 ads per year \$2.20/word; 51 ads per year \$2.15/word. Min. ad 10 words. POB #'s, NYM Box #'s, Tel. #'s—2 words each; Abbreviations, ZIP Codes—1 word each. Extra \$5 for NYM Box #'s. Classified Display available at \$175/inch. Complete rate card available. Check/M.O. must accompany copy & be received by closing (every Tues. by 1 p.m. for following Mon.) Phone orders accepted with Master Charge/BankAmericard only. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. (212)986-5894. Reply to NYM Box Numbers at same address.

ART

Rockwell, Neiman, Simbari: Extensive Collection. Buy, Sell, Trade. CARLYLE, 16 East 78th, (212) 535-9443.

Private collection selling below gallery prices - Neiman, Rockwell, Dali, Calder and others. Phone (212) 728-8901.

Neiman - Dali - Boulanger - Calder - Others. Lowest U.S. prices. (212) 591-4042.

Bali comes alive to you in 12 full color post-cards featuring Hindu-Bali cultural events... \$8.95... COCOLICHE GIFTS, P.O. Box 16718, Orlando, Florida 32861.

Perfect Presents... original, one-of-a-kind Comic Art by America's foremost, syndicated cartoonists. Available framed or unframed from CARTOON-ERVILLE, The Gallery of Original Comic Art, 105 Woodbury Road, Huntington, L.I. 11743. (516) 423-1010.

Have an original portrait of your home done by The Illustrious U.S. Master of Architectural Art. The perfect personal gift. Peter Rahill, 59 Maple Hill Drive, Larchmont, N.Y. 10538. (914) 928-6918.

Ozark Mountain Collection—Color catalogue of finest art, sculpture, craft pieces - weaving, stained glass, quilts, etc. Sixty artists, hundreds of originals, limited editions. \$1.00. Box 507W, Hollister, Missouri 65672.

Posters, 1890's—Cheret... Cappiello... Mucha... also fine selection Americans. (212) 873-1893.

Art Gallery - Studio 53 Ltd., 424 Park Avenue, NYC 10022, (212) 755-6650. Largest collection of LeRoy Neiman - Norman Rockwell - Boulanger - Polon in the Country - Open Seven Days.

ANTIQUES

"\$20 Sale Table" of Antiques & Antiquities from a wide range of civilizations. A great opportunity to give a truly unusual Christmas gift from this special selection at only \$20 each. See for yourself. Browse in our galleries Monday - Friday, 9:30 to 5. HARMER ROOKE NUMISMATISTS LTD., 3 East 57th Street, N.Y. 10022 (Opposite Tiffany's).

The Unique Antique at BEYOND EXPRESSION INC., Route 117, Bedford Hills, N.Y. Unusual Christmas Gifts. (914) 666-9881.

N.Y. COLISEUM
International
Antique Show
10 Columbus Circle, New York
DEC. 2nd thru 5th
Noon - 10 p.m.
Mon. Noon - 7 p.m.

Holiday Buys—Antiques Unlimited of Morristown, 17 Elm Street, Morristown, New Jersey, (201) 267-0994. Collectors Memorabilia, Military Items - Furniture, Watches - Glassware, Coins - Rare Books - Paintings, Rare Prints, Antiquities.

One-of-a-kind Memorabilia Gifts—Everything from Stork Club key chains to Marilyn Monroe calendars. SANSAPARILLA, 1179 Second Avenue at 62nd Street, 11-9. 593-1011.

CRAFTS

At last! Beautiful cotton chenille yarn in fabulous colors! Fantastic wool yarns, too!... COULTER STUDIOS, 118 East 59th Street, 421-8085.

Pottery—Small classes, adults or children, day and nights. EARTHWORKS POTTERY LTD. is A School, Gallery & Shop at 255 East 74th Street, 650-9337.

Second Annual BACA Craft Show at Pratt Institute, Willoughby Avenue and Hall, December 3rd-4th, 11 a.m.-6 p.m. Admission free, parking free. Free bus from DeKalb Avenue and Flatbush Avenue Extension, Northeast corner every ½ hour. Information 783-3077, Monday - Friday 10-5.

ENTERTAINMENT

Live, professional Christmas Music at your party? Classical, Broadway. (212) 866-1430.

Disco with Man & Music—Mobile Disco Professionals. Free booklet; (516) 363-2835.

Come for cocktails in one of New York's most opulent mansions. Open bar. THE MATTER-HORN CLUB, (212) 486-0500.

Palmist in Costume for a successful, fun party. Sebastienne Bruno, 868-3330.

Harp, Cello, Violin—MEASURE FOR MEASURE is our name - Music As You Like It, all occasions. (212) 362-4338.

College Background Singles Only—Newsletter of pre-screened, higher quality singles events plus our own tennis and theatre parties. Free sample. PARTY VINE, 204 East 77th, NYC. (212) 861-4424 anytime.

STOY* Mobile Discotheque... Seven Thousand Records!... Non-Stop Excitement Guaranteed! (212) 986-4994.

New Year's alone? Westchester, Metropolitan N.Y. singles! Pre-screened members on T.V. (914) 428-6766.

Award Winning Caricaturist will really make your party. (212) PL 3-2310.

Discover Twelve East!... A highly selective Private Singles Organization providing parties, theatre, concerts, tennis, skiing, backgammon, trips. (212) 986-1580.

Jason, "Bravo!"—Earl Wilson, Post — All occasion Musical Entertainment. Repertoire - 1,000! (201) 549-1959.

Hypnosis — Extrasensory Perception. Audience participation. Organizations, Parties. ZORDINI, (212) 939-2066.

Single? Meet Individually and through Social/Cultural Activities - Travel - etc. Playboy Says "IDC Works". Thousands participating. Screened membership. (212) 682-2040.

Entertainment From The Realm of the Occult—An unusual experience with Kalvin. (212) 781-8584

Caricatures... For any kind of party! Call (212) 675-6975.

"Single Again"—Relaxed, informal, social, get-togethers feature thought provoking Rap Sessions. Wednesdays, 7 p.m. \$4.00. Universalist Church, C.P.W./76th Street 873-3645.

Excellent Magic! Tasteful, professional entertainment for adults and for children. MAX HOWARD, 852-4695.

String Quartet—Classical, Popular. Weddings. All Social Occasions. (516) 484-4377.

Larry Ozone's Traveling Discotheque—Multi-Media Party Entertainment... Dance Music Of Every Decade. Lighting Environments for Homes, Restaurants, Country Clubs, Hotel Ballrooms. (212) 969-2832.

Magic Music starred in The Magic Show... ABERDEEN, 244-4270.

Lights + Music = Magic!... DISCO-VAN 2000*. Music/every decade, DJs/every background, Dance Instruction, Entertainment Packages. Any Location/Any Occasion. (212) 662-6312.

ENTERTAINMENT/CHILDREN

"Best All-round Children's Entertainer"... Times. Comedy, puppets, participation. "RIDDLE"... JU 2-4240.

Sandy Landsman, The Music Clown—songs, games, balloons, puppets, creative participation! (212) JU 6-6300.

I make children laugh & laugh—JEREMY SAGE, JU 6-6300.

Rosie & Herbert—Famous Clowns. Quality family entertainment for Holidays. PL 3-2310.

Birthday Parties—Magicians. Our Place - Yours. MAGIC TOWNHOUSE, (212) 752-1165.

RESTAURANTS

**The finest Italian lunch
in New York
is at Gian Marino's.**

EXCELLENT JOHN CANADAY, N.Y. TIMES

GIAN MARINO
RESTAURANT

221 E. 58 St. • PL 2-1696
OPEN 7 DAYS A WEEK, SUNDAY 1 TILL 11 P.M.
We welcome the American Express Card

Entertain Your Guests... in our New Private Dining rooms overlooking the U.N. Fountains... LA BIBLIOTHEQUE, 341 East 43rd Street, 661-5757.
***John Canaday - N.Y. Times Guide To Dining Out - 1976.

GOURMET SERVICES

The Fun Food People! We take glamorized hot dog, wurst, chili, pastrami, chinese, hot hero and sundae carts into your home or office... WILD WIENERS, Englewood, N.J. (201) 568-7611.

Enjoy The Elegance... of a catered affair... CATERING INK, 757-6300.

NEW YORK CLASSIFIED

Holiday Recipes! A cake for luck. Cookies for fun! Send \$3 to: CAROLE'S KITCHEN, 600-11 West E, Colton, California 92324.

Parties of Distinction—Creative party planning for your holidays. PARTY PROJECTS, 864-3506.

Give a Gallagher's Gift Certificate—Your holiday gift giving problem solved. Call Margaret Atkinson at GALLAGHER'S STEAK HOUSE, 245-5336, for details. Major credit cards welcome.

Brighten up your Holiday Party—Hire an attractive female bartender... Reasonable rates... BARTENDERS LTD., (212) 288-9029.

Le Petit Grenier—Personalized Catering. Business Luncheons. Cocktail and Dinner Parties. TR 9-7298.

RAGA
India's New York restaurant.
Extraordinary Catering. Raga brings Indian haute cuisine to your gathering: Unsurpassed elegance. At our party room or yours.
57 West 48th St. 757-3450

Only The Best! at FOREST HILLS LIQUOR (The Wine Merchants), 108-09 Queens Boulevard, BO 8-0800.

The Store in Amagansett—Now in town to cater your intimate suppers and more. Dates limited... Call 799-9550.

Servants of Yesteryear—Are still available. Bartenders, waiters, butlers. SERVICES INK, 757-6300.

Restaurant Associates Caters N.Y.'s Most Successful Parties. In our restaurants or any place. From a Brasserie picnic to a gourmet feast. Food, imagination and appealing prices. 974-4858.

Remy Martin Mince meat Pie! Yes! Order now At... MONTANA PALACE, \$10. 861-9178, Madison at 76th Street.

Make this years party something special—Have it at CAFFE TARTUFO. We offer atmosphere, privacy, great food, and a staff that knows the difference between service and genuine hospitality. Call us for information. You will be pleasantly surprised. 838-7530.

Anitas Chili Parlor—For the most exciting party of the season, have a Mexican Fiesta. 19th and 8th Avenue. Call Anita, 873-9018.

The Breadline—Dinners... Cocktail Parties... Gourmet food with panache! 777-3565.

Two Gourmet Recipes—Economical - High Protein - Send \$1.00 and SASE - Box 176, Wantagh, N.Y. 11793.

MOTOR YACHT
Cabaret
Manhattan's Most Unique Catering Concept
• Cruises year 'round • Impeccable Service • Elegant Foods
• Groups up to 200 • Spectacular Views of Manhattan
A PERFECT SETTING FOR HOLIDAY PARTIES AND OTHER SPECIAL EVENTS
(212) 929-3585

Elegant Cocktail Parties—Catered by couple; cook, bartender. Different - Gourmet. 988-8865.

Party? Refreshing bartenders, waitresses, cooks, entertainers available. LENDAHAND, 362-8200.

The Restaurant School specializes in teaching you how to run your own small, fine quality restaurant. Ten month course combines academic course work and practical experience. Write or call for catalogue: 2129 Walnut Street, Philadelphia, Pennsylvania 19103, (215) 561-3446.

**GAYLORD**
PL 9-1710
50 East 58th Street
New York, N.Y. 10022
"One of the Best Restaurants we have eaten in" - Craig Clairborne. DELICIOUS BANQUETS AND PARTIES OUR SPECIALTY
OUR PLACE OR YOURS

Cattleman Dial-A-Steak—The best meal in town is in our bag. U.S.D.A. Prime Sirloin Steaks and other dinner specials for home or office delivery, Battery to 96th Street, River to River. Phone 593-3888.

Tender Bartenders—Feminine flair in mixing drinks - parties. 244-4270.

Chic to Soul—The very finest in catering. Call... JU 6-3700.

In My Fine Townhouse (or Yours). Wedding, Holiday, Corporate Parties catered elegantly, economically. 472-2920.

The Westchester School of Culinary Arts—Basic skills, 8 3-hour sessions, \$150. Classes limited to 5. Also courses in French, Italian baking, etc. (914) 428-1094.

Enjoy your own Party!... Have it catered by... ELEANOR ROGERS, 873-4178.

LEISURE ACTIVITIES

Skin- & Scuba-Diving—Aqua-Lung School of New York. Warm, regulation pool. Individualized instruction starts weekly. Flexible schedules, all equipment. Certification. Fran Gaar, Director - P.A.D.I. - W-M #1. (212) JU 2-2800 - 24 hours.

Ski uncrowded Cathalia—Reserved tickets only. Ticketron or (914) 647-7171.

Midtown Tennis Club New Year's Eve Tennis Party - from 8 p.m. till ??? - Unlimited Play - Lavish Buffet - Music - Bagel & Lox Breakfast - \$19.50 - Reservations, please - 989-8572 - 8th Avenue @ 27th Street. Gary Wilensky, Director.

GIVE YOUR FRIENDS A LESSON THEY'LL LOVE

Christmas Gift Certificates; Tennis Lessons 4 for \$36; Court time \$12/hour; Squash \$4 per ½ hour

W. 12th ST. RACQUET CLUB
357 West 12th St. 243-2453

A Different Way To Enjoy Being Single—The Social Participation Club, featured and praised in Sunday New York Times Magazine. For information, call (212) 355-7874.

Singles Activities—Parties - Theatre - Growth Experiences - Travel - etc. Thousands participating. Screened membership. IDC, (212) 682-2040.

New York Joggernews—N.Y.'s longest running publication. 3 month trial subscription, \$3.00. JOGGERNUT, 114 Liberty Street, NYC 10006.

Scuba Instruction, \$100—Evening and Saturday classes. Official PADI, NAUI, CMAS Facility. Equipment provided. ATLANTIS DIVERS SCHOOL, (212) 242-1786.

Learn-To-Ski Weekends in the Berkshires. Cross Country or Downhill: from \$50. Includes 6 meals... 2 nights accommodations... skis, poles, boots, daily instruction... use of tow... snowmobiles rides... ice skating... tabogganing... indoor pool... whirlpool bath... saunas... dancing. Call Free (800) 628-5073 or write for brochure. OAK N' SPRUCE RESORT... Box #20, South Lee, Massachusetts 02160.

VACATIONS

Cross-Country skiing, home-baked breads, fine wines, colonial seclusion... the Berkshires... THE FLYING CLOUD INN, New Marlboro, Massachusetts 01230. (413) 229-2113. Brochure. Twenty guests - 200 acres.

Unspoiled Culebra Island, P.R.—Waterfront home, weekly. (914) 961-6591 Evenings.

Berkshire Forum Mountain Workshops—Memorable companionship, meals, discussion. Stephentown, N.Y. 12168, (518) 733-5497.

Harbor Island Spa Resort Hotel

in Miami Beach, Florida... 3rd person FREE in your Lanai or Tower Suite Room December 18 - January 11. Includes all meals, private conferences with our Dietitian, separate health spas for men & women, water exercise classes, Tennis (day & night) - Golf (3x) - Free daily massage - nightly dancing and shows - every resort facility. Call toll free 1-800-327-7510.

Rent Tennis Vacation—2 bedrooms, 2 baths, 13 Har-Tru courts, pool, beach. Ft. Lauderdale. Days (212) 964-2544; Nights (914) 472-6144.

Key Biscayne, Florida—Imagine renting a posh villa on a tropical island 20 minutes from Miami's airport. Florida Sonesta Corporation has lavish villas with kitchens and pools, for single families and their guests. Rental gives unlimited use of facilities at adjoining Sonesta Beach Hotel & Tennis Club. Call Ralph Arias collect at (305) 361-2021.

Luxurious Condominiums, Chalets (1 to 4 bedrooms), motel. Rent daily, weekly. Ten minutes to 5 major ski areas. LINDERHOF, Box 126N, Glen, New Hampshire 03838. Telephone (603) 383-4334.

TRAVEL

Club Mediterranee Reservations Center—Worldwide reservations. (212) 354-1600.

Scuba "Certification Vacation"—Costa Rica/Caymans, January 16th-23rd. SCUBAPLUS, (212) 689-0311.

Have your fantasies become reality... For incredible trade values - Déjà Vu Travel, (212) 221-6657.

"Help Yourself To Manhattan"—A didactic - money saving - guide map that lists free, festive Events & Exhibits. For a unique holiday gift, mail \$3.24 to: MAPS, Box 665, N.Y. 10013.

Cancun, Yucatan—From \$339, Charter, Seven Nights Hotel, Transfers. MAGNATOURS, (212) 687-3303.

Crazy? Cheapest Charter Flights Europe. Call "Charter Shop," (212) 490-3056.

Airlines and Travel Agents don't tell it all... Call JB's WORLD, (212) 582-6670.

Worldwide Discount Travel—Our discounts are Unbeatable! Free catalog. 200 West 51st Street, NYC, (212) 586-0747.

Singleworld® Cruises & Tours—Free 32 Page Catalogue. GRAMERCY, 758-2433.

INSTRUCTION

Guitar Lessons—Unusually effective method taught by professional. Beginners, Advanced. ETHAN FEIN, (212) 781-8274.

Read Faster - \$98—Nationally known professor. Guaranteed course. READING SKILLS, 864-5112.

Exercise in your own home with JUDYTH BERNSTEIN. ½ hour \$15. 751-2857.

Announcing a new intensive Tennis Instructional Program taught by top pros. Five 1-hour lessons, \$40 - all levels of play, free parking, towels, sauna, gym. We'll form groups and supply racquets. WALL STREET RACQUET CLUB, 269-8656.

SCHOOLS

Get Control of Your Time and Your Life®

Alan Lakein's

Time Management Workshop

December 6th, 9 to 5. Grand Ballroom, The Biltmore, NYC. \$100 including lunch. Call (212) 535-5100. or write: Allan Lakein & Co., P.O. Box 4712, Church Street Station, New York, N.Y. 10249 for registration or brochure.

Don't procrastinate  — Do it now!

Work Smarter, Not Harder

EDUCATION

GREEN MOUNTAIN

WEIGHT CONTROL COMMUNITY
FOR YOUNG WOMEN 18-55

Poultney, Vermont

Thelma J. Waylor, M.S., R.D.:

Director



YOU'RE GOING TO LIKE YOU.

Now... during any season... on a lovely college campus in Vermont, you can become the woman you want to be. You'll lose weight and learn to maintain weight with the guidance of a leading nutritionist and her unique program of **Nutrition Education, Eating Behavior Modification and Exercise.** You'll swim, golf, play tennis, ski, skate, snowshoe and a lot more. After Green Mountain, you'll like the woman you've become... and you'll know how to stay that way. For brochure, call or write Green Mountain, Dept. NF, 230-10 64th Avenue, Bayside, N.Y. 11364. (212) 224-6453. **NOW... Fall, Winter, Spring, Summer**

WORKSHOPS

Primal Workshop: An Experience in Feeling. Sunday, December 4th, 1-4 p.m., \$5. Community for Intensive Feeling Therapy. Registration: 674-8007.

COUNSELING

Sex Problems? Single? Help is available. Medical supervision. Professional counseling. 580-8444.

Community for Intensive Feeling Therapy—Primal-based Psychotherapy: Reliving the past + Feeling the present = Integration + Change. 674-8007.

Lonesome? Feeling down? Family troubles? Certified professionals can help. Also, Mastectomy counseling. Sliding scale. (914) 698-9393; (212) MU 7-7550.

Sexual Problems? Masters — Johnson Techniques! Sexual Counseling Center, (212) 255-3044.

"Noted Marriage Counselor/ Psychotherapist"—Dr. Goldstein. Let's talk. (212) 867-0275; (516) 482-8116.

Bioenergetic - Gestalt Therapy — Individual or Group. Licensed Educator: 865-0387.

"Luv-Saver" Hot-Line—Instant advice sex, marriage, personal - whatever. Remain anonymous. (212) 246-0331.

Depressed or Anxious? Psychoanalytic Psychotherapy; sliding scale. Call anytime for appointment or further information... PARK CONSULTATION CENTER, (212) 581-1546.

ReSinged Women—A totally different training program for developing the skills necessary for success in today's competitive society. For free brochure call Ms. Crawford, Social Success Workshop, (212) 759-5036, 9 East 53rd Street.

Confidential Sex/Marital Counseling by sensitive nurse therapist. 535-4074.

Individual & Marriage Counseling—Free consultation. Psychologist. Call 263-6753.

N.Y. Society of Psychotherapy Practitioners—Selective referrals to experienced state certified or APA psychotherapists. Call anytime. (212) 544-9198.

Psychotherapeutic Services—An integrated approach. Prompt response. Reasonable rates. (212) 868-3370.

Individual Psychotherapy and Marriage Counseling—Ph.D., moderate fee, free consultation. (212) LY 5-6660.

How To Manage Your Life—"I'm OK - You're OK". Transactional Analysis Workshops. TA AWARENESS CENTER, 838-0072.

PERSONAL IMPROVEMENT

You've had your last food binge! THIN FOREVER! 986-7376.

Stop Smoking without pangs. N.Y. CENTER FOR HYPNOSIS, (212) 288-3832.

Facelift with Acupuncture—Remove lines and wrinkles. Look and feel years younger. Free literature. (Non-profit organization.) (212) 535-6400.

WEIGHT LOSS GUARANTEED Ultimate Diet

Famous Traylor Method. Fasting. Fruit and Vegetable Juice Fasts. Special Diets. Medical Exam... **FREE DAILY MASSAGE...** Sauna... Golf... Indoor & Outdoor Tennis Available... 10 acre estate of giant pines, ringed by golf course and wooded trails. Limited to 40 Guests... Distinguished Reputation Since 1959.

SETON INN SPA

Lakewood, N.J. (212) WO 2-4360; (201) 363-7733.

Hypnosis! Weight, smoking, relaxation, memory! Biofeedback! JEROME WALMAN, PL 5-4363.

Internal Medicine to Plastic Surgery—Private Doctors. Lincoln Towers Medical Offices, (212) 787-8770.

Hypnosis! Weight, Smoking, Concentration, Controlled Drinking! PAUL CAINE, M.A., 7 Park (34th Street), 683-1194.

Compulsive Overeating! A New, Intense, Individual Approach. (212) 684-3672.

Lose Weight, Stop Smoking! Ear-Acupuncture, Dramatic results (non-profit organization). (212) 535-6400.

Englewood Cliffs Spa—Medically directed Diet Program fashioned after Durham, N.C. Nutritionists. Ten minutes G.W. Bridge. All facilities. Exclusively for Women. Individual day appointments. (201) 568-5502. 619 Palisades Avenue, Englewood Cliffs, N.J.

Professional Biofeedback Training! For stress management, maladaptive stress-related disorders, personal growth/insight, twilight learning. (212) 673-4710.

Guaranteed Weight Loss—10-20 pounds, one week. Supervised fasting or diet on natural foods. BERKSHIRE MANOR, Copake, N.Y. (212) 769-8089; (518) 329-1228.

Foodaholic? Tobacco Addict? Break the habit permanently in one day - inexpensive, effective, proven. Free brochure describes how. 428-4372., New York Institute for Hypnotherapy.

Do You Want More? Experience everything from financial gains to new careers, better health and richer relationships. *Make the kind of life you want. Concrete techniques! Pleasant positive approach!* MIND DIMENSIONS, 535 Madison, 371-8705. Free introduction, 8:00 Wednesday evenings.

Social Success through IDC—Playboy says "IDC works". (212) 682-2040.

Weight Loss Guaranteed: Up to 10/20 pounds/week. Easily. Quickly. True Fasting. Expert Supervision. Educational Program. Successful follow-up regime. Eighteen years in operation. Medically Accepted. PAWLING HEALTH MANOR, Hyde Park, N.Y. 12538. (914) 889-4141.

FURNITURE

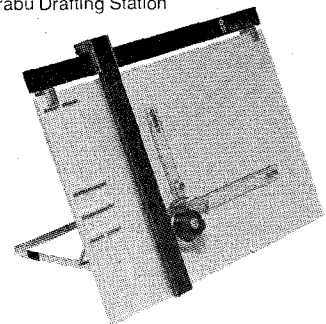
Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog \$1.

Sealy Convertible Sofas with Posturepedic Mattress — Big Discounts. Buy From Us - It's Worth The Trip. MR. SLEEP, 32-36 Steinway Street, Astoria. 932-0500.

Tremendous Discounts on Famous Name Furniture - Henrodon, Drexel, Widdecomb; Heritage. Bedding - Sealy, Simmons. S. SIDNEY, (212) CY 5-0464.

\$200 Convertibles—NYC's largest selection of \$200 sofas. Values to \$400. Immediate Delivery. JENNIFER HOUSE, Downtown—404 Park Avenue South corner 28th Street. LE 2-4697. Daily 10-7 p.m. Uptown—1530 Second Avenue (between 79th-80th Streets), 535-1242. Daily 10-9 p.m. Saturday 6. Both stores open Sunday, 12-5 p.m.

Marabu Drafting Station



Flax has more drafting furniture to draw from.

We have N.Y.'s largest display of furniture for your office, studio or home.

F SAM FLAX
55 East 55th Street
Tel. (212) 481-4737

Worth Discovering... Especially now during our floor sample clearance... For immediate delivery. FURNITURE DESIGN CENTER, also open Sundays. 242 East 51st Street. 838-2823.

The Convertible Specialist. Immediate Delivery. Best Values... Featured in *Sales & Bargains*. FLAKS CONVERTIBLES, 49 East 34 Street. Daily and Sundays. OR 9-2322.

Great Scandinavian furniture for young people at THE CHILDREN'S ROOM, 687-3868.

N.Y.C.'s SOFA BED SUPERMARKET ONLY

Trade discount prices. 100's of decorator designed convertibles and mattresses. Immediate delivery on many items.

Mon. - Sat. 10-6
Thurs. 10-8 SUNDAY 12-5
MASTER CHARGE - VISA
Deliveries available Mon. thru Sat.
FREE PARKING.
48 E. 21 St., N.Y.C. (212) 260-5050

Bookcases to fit those Crazy Spaces... Over 2,000,000 sizes... Unfinished... (or we'll finish)... FURN-A-FIT WORKSHOPS, Downtown - 453 Park Avenue South, 689-6634. Eastside - 228 East 51st Street, 755-7707. Open Sundays.

Brass Beds... Seeing's believing. JOAO ISABEL, 120 East 32nd Street, NYC. MU 9-3307.

MUSIC

Learn Popular Piano—Short, Interesting course for Adult Beginners. BERNARD SPENCER, M.A. Steinway Hall, (212) 265-1418

RECORDS/TAPES

The Song Is You—Original words and music written, sung and recorded on cassette for any occasion. \$20.00. REED MARTEL, (212) 869-9916.

Hark The Herald Angels Sing—by *The World's Greatest Jazzband* is the best Xmas album in the Jazz Market today. 10 unforgettable Holiday Selections. Order today - Check/M.O. \$7.00 - postage included (\$1 extra for 1st Class Mail): WORLD JAZZ RECORDS, Suite 190-C/4350 East Camelback, Phoenix, Arizona 85018.

PETS

Pet Lodge is simply the best place for your pet to be while you're away. Personal attention is our specialty. Reservations: (212) 247-1313.

AUTOMOBILES

Ex-Mercedes Service Manager—Now in Long Island City. Superior mechanical work. No NYC rip-off. (212) 729-7235.

FOR SALE

Pinball—Ultimate Xmas Gift - Bally's Fireball. Best offer. (212) 288-2292; 243-0658 evenings.

Herman Miller Couches and Chairs; Poul Kjaerholm design. Black leather, chrome base, down cushions. Four section Castelli wall unit. Four Pioneer CS99A speakers. 794-1618.

WANTED

Bokara Rug Company pays top cash for used oriental rugs. Mr. Jan, (212) 532-0787; evenings and weekends (212) 897-2129.

Inflationary Cash Prices paid for Antiques, Furniture, Oriental/Chinese Rugs, Paintings, Silver. Anywhere. ACE GALLERIES, (212) 260-2720.

Investor wants Stamp Collections—Will spend up to \$50,000. No dealers please. (201) 947-8857.

Famous New York Oriental Rug Company pays top Cash anytime! Please call (212) 594-1862; Evenings (212) 631-3391.

Used Furs Wanted - Top Prices. New Yorker Fur Thrift Shop (3rd Avenue/50th Street), (212) 355-5090.

SERVICES

Carpet Installations and Steamex Carpet Cleaning Immediate: Call (212) 486-1085.

The Film Buffs Buff—Research on Movies, Actors, etc. (212) 671-1860 Anytime.

From \$4.00 a Month! Live, 24 Hour Answering Service, Direct Pick-up Available, Mail Service. ACTION, (212) 279-3870.

Showroom Tours—D&D building with professional designer. Purchase furniture at huge discount. Evenings (212) 445-9579.

Edward Eisner Company, C.P.A.—Personal, business income taxes. Accounting, Bookkeeping. 929-3056. 156 Fifth Avenue, NYC 10010.

Creative Executive Christmas Shopping—Corporate, personal. Third year. CAROL T., 685-1000.

Incorporating? Why pay high lawyers fees... Call us... THE INCORPORATORS... (201) 664-6270.

Videotape your conferences, family gatherings, Christmas festivities, events, therapy sessions, etc. VIDEOVIEW, 777-5728.

Handwriting Analysis. \$15. Elisabeth King, 121 Madison Avenue, NYC 10016.

Computer Programming Service—Fastastically low prices. Call Barry Starkman toll free. N.Y. State (800) 962-1480; Elsewhere (800) 448-4511.

Pet Stains Removed—Recolor carpeting, sofas. CARPETCLINICS, RX 9-9190.

Tattooing—Lively, sophisticated work. Safe, sterile. By appointment, (212) 475-6064.

Response Answering Service—\$5 a month. 868-3330. Recommended by the *Bargainfinder* as being truly superb!

Copies, Printing, Bindings, Rubber Stamps—Prompt service. Free estimates. COPYMASTERS, 787-8400.

Change your clothes. I'll help any woman put together a tasteful wardrobe. AMELIA FATT... PL 7-6300.

Telephone Answering, Live, 24 hours from \$5.00. Praised in "Sales and Bargains." METROLINES, (212) 691-5800. Direct pickup available.

Professional Carpet Service—pick-up, clean, relay, repair, installation & sales. 24 hour service. 743-2744.

Getting The Runaround from a Government Agency? Experienced Paralegal will run around for you. Red tape expertly cut. (212) 845-1414.

Suede and Leather Cleaning by a 50 year-old company recommended by national manufacturers and leading 5th Avenue stores. Sensible prices. Convenient Midtown Manhattan location. Phone Collect (201) 242-8420. R. SHERMAN LEATHER CLEANERS, INC.

Lovingly Lettered—Announcements, Invitations, Cards, Envelopes. Quick! MARION, 877-4290.

Xerox—Absolutely cheapest in town - 3.5 per copy with this ad. Minimum \$1.00. 595-1567.

Houseboys. Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. LENDAHAND INC., 362-8200.

Look Smashing—Too busy to shop? Let me dress you in the ultimate of fashion. (Christmas Shopping). (212) 691-7950, x479.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, (212) 765-4750.

Floors Expertly scraped, stained, waxed, installed. Work Guaranteed. Free estimates. NEW YORK FLOORMAN, INC., 289-2900.

Chutzpah Phone Service—We'll give them a piece of Your mind, 675-8339.

Exterminating—At Last No More Odor. No bothersome monthly visits. Guaranteed. 836-8687.

Experienced Calligrapher—Private / Commercial Jobs... announcements, invitations, envelopes, placecards, personalizing / addressing Christmas cards; posters, flyers, advertisements, etc. Prompt service. (212) 794-9165.

\$3 Answering Service/Mail Service \$3—Pick up on your phone. 24 hours available. Call for money-saving surprise. 799-9190.

RESUME SERVICES

You're a phone call away from a better resume. (212) 362-3184.

HEALTH/BEAUTY SERVICES

Redken Beauty Salon and Retail Center. Unisex. Consultation, microgram study, individual style cutting. Redken Organic Natural Body Wave, start \$55. Special \$40. Start your business week well groomed. Call us for other special offers... V. GEORGE, 501 Fifth Avenue, NYC, (212) 687-9097.

Where dependability is tradition! Waxing with our own made honey wax will leave you hairless and stubble free. Manicure (nail wrapping), pedicure. Kenatron Painless Tweezer method. Credited by 22 National Beauty Editors. INDIVIDUALLY YOURS, 14 East 60th, (212) 593-2240. 9-7 Weekdays, Saturdays 9-5. By Appointment.

Unconstructed Hair Styling / Precision Cutting... All of today's hi-fashion looks. SANZIO, 45 West 57th Street, NYC. (212) 758-7661.

TAKE IT OFF!

Lucy Peters

THE UNIQUE ELECTROLOGISTS

Because we use the extraordinary
INSULATED BULBOUS PROBE,
we do what everyone else
can only promise.

IMMEDIATE AND PERMANENT RESULTS

Manhattan 486-9740 • Queens 830-0330
Featured editorially in "VOGUE", Sept. 1976
and in "AMERICAN HOME", Nov. 1977

Specializing in custom sculptured nails and nail wrapping. ERICA & CORRINE, (212) LE 2-1145, corner 34th/Park.

***Girls... Do you constantly clip the hair on your lip?** Then remove the embarrassment of unwanted hair gently and effectively. Let the highly-trained experts at Caruso's start you on the way to beautifully smooth skin with the hair removal method that's best for you... Electrolysis, electronic tweezing and waxing are all available. For more information and a free consultation call the Hair Removal Center at ENRICO CARUSO'S, PL 1-2870. 110 East 55th Street, NYC.

Electrolysis, Waxing, Facials... all skin types. LENORE VALERY, recommended by leading Physicians and Beauty Editors. 119 West 57th Street, (212) 757-6585.

Beautiful Nails—Manicures, Sculptured, Pedicures, Waxing. MARIA'S, 320 East 52nd Street, (212) 371-7358/9.

10% Holiday Discount December 1st thru December 31st—Depilatron by Marion and Rita, Hair Removal Center. The new no needle method. 838-0130, 895 First Avenue (between 50th & 51st Streets).

HEALTH/BEAUTY SERVICES

Suzanne De Paris! Skin must look Superflawless at any age! Our specialty besides deep pore revitalizing Facial, includes complimentary Skin, Make-up Home Treatment Lessons with our Natural Ingredient French Formula products, followed by individualized charts. Leg Waxing, Individual Eyelashes, Eyelash Tint, Pedicures, Eve 'N Tips Nails! 509 Madison Avenue (53rd Street), 838-4024. *Credit Cards Accepted!*

Olly Saenger Skincare European Facial Specialist—Acne - Deep pore cleansing - Visible Results - Credited: *Vogue... Times...* 30 East 60th, (212) PL 1-4480.

HOME/BUSINESS IMPROVEMENTS

Painting Service—Apartments, Cooperatives, Houses. Quality craftsmanship. References. 777-8901.

Architects, Decorators and Individuals desiring quality Cabinetwork. UNDERWOOD, 966-2546.

Vertical Blinds Wholesalers - 12 ft. - \$169! Mini-blinds... Wovenwoods - Factory Discounted! Commercial - Residential... (212) 244-4270.

Ben Alper Paperhanger—Twice written up in Magazine. (212) 373-3450.

Vija Does it all... Designs... Decorates... Murals... Supergraphics. (212) 523-5557.

Lighting for artwork, ambiance, aesthetics! Track lighting specialist. Discounted prices, at home consultations, meticulous installations! Immediate delivery. LIGHTING BY LEWIS, INC., 897-9109.

Manhattan Painters—Fast, clean, professional. Estimates. 691-7950, x444.

Custom Wallcovering/Painting for finest quality Interior Decorating. 942-7524.

General Contractors—Apartments, Brownstones, Townhouses. Ferris Construction Co., 689-0550.

New World Craftsmen—A frequent guest in New York's finest homes. Exceptional Painting, Wallpapering & on site Woodstripping. Call 243-1950.

Floor Professionals—Gratis estimates on scraping, staining, waxing, installation. Work Guaranteed. NEW YORK FLOORMAN, INC., 289-2900.

Painting - Decorating—Interior, Exterior, Wallpaper Hanger. MOSHE LEVY, (212) 435-8315.

Architectural Designer/Contractor—Stained Glass, pure carpentry, renovation. MEL GEARY, 285-0170.

Track by Jack, Inc.—Track Lighting Specialist. Designs, Layouts, Expert Installations. Big discounts. Everything in stock. 868-3330.

Upstairs, Downstairs... all around the House. Quality Painting and Wall Covering. Excellent References. Reasonable Rates. (212) 362-9763.

Kitchen—Bathroom Remodeling direct from factory. Experienced Designers/Contractors... N.Y. License #731904 - CLASSIC INTERIORS, 631-9380.

Decorator's Painting & Wallcovering—Expert custom work. 799-9190.

Fantastically Functional Interiors—Unique storage concepts / supergraphics / platforms. MERCEDES, 428-6442.

Painting, Papering, and Decorating—By People Who Are Quick And Expert. Call STEVE, 873-4726.

Ceramic Tile—Large selection Floors—Walls. Installations, Repairs. THE QUARRY, 183 Lexington (31st), 679-2559

If you just bought a Co-op, we can advise and help you. From repairs to architectural designing and reconstruction (THE INDEPENDENT CRAFTSMEN'S GUILD) Carpenters, Electricians, Painters, Cabinetmakers, Plumbers, etc., etc. 875-7800.

Carpentry—Specializing all ceilings, sheetrock partitions, doors, cabinets! 652-7169.

GREENERY

Professional Plant Care—Selection, Maintenance, Treatment. Homes—Offices. Repotting - Vacations. (212) GR 5-4846, GREEN GREER*. *Gift Certificates.*

Potted Plants Pooped? Try BROWN GOLD Potting Soil. It works!

Flowers! A new concept. Near wholesale prices for retail customers. Top quality, free delivery, minimum order \$10.00. (212) 580-0022 between 10-2.

LICENSED MOVERS

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. CA 6-0500. #895, 126 Wooster Street, NYC.

Hud Movers. Licensed. 3 men and van. \$25 per hour. 461-0428; 461-0429. #281, 264 10th Avenue, NYC 10001.

New York's Movers Since 1898. One Family Care. MORRIS VANS. Reliable, Efficient Service. Guaranteed Packing. Pianos. #303, 572 Grand Street, NYC. 379-0031.

Town and Country Moving and Storage—very careful, reliable service. Licensed, estimates guaranteed. #33, 230 West 16th Street, NYC YU 9-1356.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. #895, 126 Wooster Street, NYC.

Freedman Moving & Storage—Try us and save your friends the trouble of finding a great moving company. Free estimates, credit cards accepted. #339, 211 West 28 Street, NYC. 594-3535.

Allcity Moving & Storage—Van + 2 Men, \$16/Hour. 677-5961. #1646, 26 First Avenue, Manhattan.

The Padded Wagon—Antique & fine arts specialist. Storage, our own warehouse. Packing, crating. Household and commercial. Guaranteed Estimates. Master Charge. #709, 692 Greenwich Street, Manhattan. 255-8343.



The Mother Truckers. 3 hour minimum. Trucks, pianos, storage facilities. 741-3380-1; 475-2421. You can count on MOTHER. She knows best! #1330, 155 West 18th Street, NYC.

Result Movers—"We try softer." #1675, 928 Broadway, (212) 475-6544.

Modique Inc. (The Dependable Mover) serving New Yorkers since 1948. Household, commercial, fine arts & antiques. All estimates guaranteed. Weekend services. #1053, 54 West 16th Street, NYC. 929-5560.

Day Moving & Storage, Inc.—109 East 2nd Street, D.O.T. #1042. Realistic Estimates. Reasonable Rates. Immediate Service. 677-7930.

Graduate—Often recommended. Local / Long. #1706, 420 West 119th, 864-7640.

Covered Wagon, Inc. Moving, packing, storage. Licensed, Dependable, reasonable rates. 255-1788. #742, 675 Hudson St, NY.

Brownstone Brothers—Inexpensive, extremely careful. 289-1511. #1665, 323A East 89th.

West Side Movers Inc.—Courteous, professional service at reasonable rates. 222-2691. #670, 17 West 96th Street, NYC.

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., ORegon 5-2333. Reasonable, Florida and California specialists. #256, 264 West 11th, NYC. I.C.C. #106384.

228-1900

S & D Quick Movers Inc

VAN and 2 MEN \$18.00 Per Hour

399

91 E. 2nd St., N.Y.C.

American Moving & Storage: We use only professional moving men, give honest estimates, and have excellent references. Agents for Van Gogh Movers, D.O.T. 895. Call for a free estimate 226-6675.

TRUCKERS

#1 Truckers—Careful, responsible, courteous. Call for free estimate. Affiliated with Van Gogh Movers, D.O.T. #895. CA 6-6670.

Light Panel Truck—Trucking, pick-ups/delivery. 679-6423 anytime.

The Van Experience—Reliable - Courteous - Reasonable. Call anytime 699-7691.

Thrifty Truckers—Low Rates, Household, Commercial, Local, Long Distance. 265-7992.

Trucking Company—Household, Commercial, Antiques, Storage, Deliveries. Experienced. 674-7438.

Light Truck—Best Prices Furniture, Household Goods. 925-1989 Anytime.

American—Good, honest Trucking - Anywhere, Anytime. Home-Office. 477-5660.

University Truckers—Household or commercial. Professional work—Ethical people. 228-6726.

Truckers' Cooperative—Hard working, experienced, long distance, anytime. 864-0151.

Quick (but careful) Trucking—Immediate Service. Reasonable Rates. 673-5341.

Student Group—household; commercial. Ethical, Reliable. 925-0944; 925-0913.

MERCHANDISE OFFERINGS

Beautiful, unique humidifier from France—Poratble 15" base fountain with illuminated spray. France USA Connection, 556 Long Road, Pittsburgh, Pennsylvania 15235.

Below Wholesale—Exquisite Fall dresses far below wholesale. 210 Anderson Avenue, Fairview, N.J. (201) 945-1959.

Television... Appliance Bargains... New... Warranted... Call for quotes... HOME SALES ENTERPRISES... (212) 241-3272.

Handknitted Norwegian Sweaters—Ours alone. PEER GYNT, Pound Ridge. (914) 764-5482.

Furs - Furs - Furs—Natural Silver Raccoon, Black-glama Mink, Fox, Coyote, Muskrat, Nutria, etc., etc. Spanish Lamb Jackets \$50. HARRY KIRSHNER, 307 7th Avenue, NYC (between 27th & 28th Streets). 8:30 a.m.-6 p.m. Monday to Friday; 10 a.m.-5 p.m. Saturday. CH 3-4847.

RUFIO'S TUXEDO T-SHIRT

Gift for the DOG who has Everything!

Toast the Holidays... in the original Dog T-shirt whose copyrighted construction is designed EXCLUSIVELY for that Canine Physique. 3 Sizes: 1-8 lb(XS); 8-22 lb(S); 22-45 lb(M). \$8.00 + 75¢ for postage & handling per shirt. (NY residents add sales tax). Send check/money order (with size choice) to: JP & Moonlight, Ltd., 101 West 12 Street, NYC, NY 10011.



*trademarks JP & Moonlight, Ltd.
©1977 JP & Moonlight, Ltd.

Mopeds are here! Sales, service. Free helmet with purchase. 357-7296.

Fireplace Accessories. Everything—anything for your fireplace. SIEGLER BROTHERS, 62 Greenwich Avenue, near West 11th Street and 7th Avenue. 924-0761. Free gift.

Christmas Trees—Cut your own, 100,000 trees, 75 miles North NYC. December 3rd till Christmas. VAN WAGNER TREES, (914) 229-2116.

National Brands Clearinghouse—TV's, Appliances, Typewriters. Factory Sealed - Guaranteed. Give Model. PRICEWATCHERS INC., (212) 337-6633.

Fresh Vermont Christmas Wreaths—Orders taken through 12/9. \$12.50 delivered. 982-5763 evenings.

WHO CAN I TRUST? WHERE SHOULD I GO?

to reset an old diamond or redesign my seldom worn pearls into a handsome necklace? Come upstairs to the exciting world of great ideas and enormous selections of gold and diamond jewelry priced competitively - You will be so happy that you did.

Edna Nelkin & Goldie Blum INC.
790 MADISON AVE. (at 67th St.), NEW YORK, N.Y. 10021
(212) 249-0681 • SUITE 205 • CLOSED MONDAYS

Fine Furs For Less—Raccoon, Coyote, Fox, Mink, etc. For women & men. Ready made and to order. Trade-in accepted. Also, excellent repair department. Prompt, well done, inexpensive. Daily, Sunday 11-4. GERMAINE, 330 Seventh Avenue, OX 5-0645.

Designer Vertical & Horizontal Blinds... (1 Week Delivery)... Shades... Woven Woods... WINDOW FASHION FACTORY... (212) 435-6326.

We manufacture coats, sportswear, etc. for leading designers, save up to 60%. Famous designer capes sell uptown for \$455 - downtown for \$185. Designer suits, 100% wool sell uptown for \$250 - here only \$136. 100% Cashmere coat sells for \$300 - only \$144 here. Coats sell for \$250 - here \$125. Shirts \$76-\$80 - here \$36-\$42. Pea Coats \$128 - here for \$80. PARIS FASHIONS, 270 West 38th Street, 17th Floor. Open to public 11-4 Daily, 10-3 Saturday. 279-6019.

Sony, Zenith, RCA... Lowest prices anywhere. Video Tape Recorders also. Call for Quotes. DIAL-A-BRAND, 978-4400.

Fashion Accessories at Great Bargains—Manufacturer opens Showroom; Saturday/Sunday; December 3rd-4th; 9:30 a.m.-3:30 p.m. ELEGANT, 6 East 32nd Street, 6th Floor. Cash only.

Leather Coats - Jackets - Shearlings—Factory Prices. From \$49 - LFO, 390 5th Avenue (36th Street Entrance), Room 803 - (212) 279-2496.

Childrens Clothing—Discounts to 50%. Better imported and domestic styles, unique handcrafted originals. Infants to size 14. THE CITY MOUSE, 81½ Greenwich Avenue, 929-7982.

FALL AND WINTER PRE-HOLIDAY LE! SALE! SALE! SALE!

TOP DESIGNER CLOTHING
ALTERATIONS ON PREMISES

the clothes garden

31 E. 64th St. Mon.-Sat., 10:30-6:00
CREDIT CARDS

One-of-a-kind Memorabilia Gifts—Everything from Stork Club key chains to Marilyn Monroe calendars. SARSAPARILLA, 1179 Second Avenue at 62nd Street, 11-9. 593-1011.

X-Mas! Use custom imprinted totes, T-shirts, umbrellas as gifts for customers, friends. Quotes given. 729-1515.

Career Women's Boutique—"Personal Expert Fashion Direction". Exquisite sportswear, dresses, accessories. Incredible values: \$15-\$150. "Top Professional Coordinator". "Total Image Outfits"—"Lifestyle Wardrobe Building". Unique gift shopping. Free fashion analysis with \$50 purchase. "THE PALACE", (212) 849-1312. Free car pickup.

Fur Coats at Wholesale Prices! Buy direct from manufacturer. Styles of Rome, Paris & New York. One of the largest houses of Italian designs. Lynx, Coyote, Fox, Nutria, Raccoon, Mink, Sable, etc. VARRIALE FURS, 363 Seventh Avenue, NYC. Call for appointment, 564-0284.

FONDA'S



Newly Arrived Merchandise
Unique Boutique - "Best in NYC for Holiday and Winter." Designer Gowns, Dresses, Sportswear (Scott Barrie, Carol Horn, Kenzo, M. Salvadori etc.). Beautiful Mint Condition Antique Clothes. Silks, Satins, Lace, Beaded Dresses & Shawls. All at wholesale or discount prices. 10:30-7:30, Monday-Saturday, Sunday 11-6. Late Nite Thursday. 168 Lexington Avenue (30-31), 685-4035.

Curtains in cotton muslin or carefree permanent press, some with ruffles, others with fringes. Also bedspreads, dust ruffles, tablecloths, canopy covers. Free catalog. COUNTRY CURTAINS, Dept. N-12, Stockbridge, Massachusetts 01262.

Furs: Designed to complement today's fashion at Fun Fur Prices. TROPHY, 236 West 27th Street, 242-6370.

FACTORY OUTLET GENUINE SHEEPSKIN COATS JACKETS - VESTS

We are the largest Sheepskin factory in the U.S. All sizes coats for Men-Women-Children in latest designer styles & colors. If you don't see it, we can make it. If it doesn't fit we will customize to your measure.

Also Hats, Mittens, Slippers
REMEMBER LAST WINTER!

SHEEPSKIN INDUSTRIES
360 Furman St., Brooklyn, N.Y. 11201
DIRECTIONS: Brooklyn-Queens Expressway to Atlantic Ave. exit, to Furman St. (at waterfront). Right turn to Joralemon St., enter back of building Joralemon St. in parking lot. IRT subway to Boro Hall Station. Walk on Joralemon St. to waterfront building. Open daily, Sat & Sun, till 4PM.
(212) 625-6750.

Be an eager Beaver, don't Skunk around, it's Polar Bear time and we're ready with the hottest numbers on 7th Avenue. I. BRODY & SONS, 350 Seventh Avenue, 4th floor, New York. 947-2982. Monday - Friday 9-6; Saturday 9-3. Your Seventh Avenue fur connection.

Javit Crystal—Popular priced barware, stemware. Great gifts. Macy's. Gimbels. Gertz

Fur Pillows—Rugs—Bedspreads. Fur importer's closeout bargains. 7 days/nights. (212) 679-4449.

Wallcoverings; Grasscloth; Handprints! Thousands of rolls in stock of firsts, seconds, discontinueds 40%-70% off. Photowalls, Murals, Brick, Paint, Floor Tiles. 300 Book Wallcovering selection. Service or Free Instruction. WALLPAPER MART, 187 Lexington, 889-4900.

Backgammon Sale—Importer. Below wholesale. From \$9. 855 6th (30th), Room 618.

FASHION CRAZY?

Buy direct and save! We invite you to visit a real factory and see how the latest styles in Shearling Coats are made. For the first time we open our doors to the Public and offer you Shearling Coats for men, women, and children in a variety of styles, sizes and colors. Our coats are cut in classic designs, styled for elegance and comfort, and made from the best Shearlings available in America and France. From \$99.00.

ICE AGE FASHIONS CORP.

555-8th Ave. (38th St.) Tel. 695-7382
Open: Mon.Fri., 9a.m.-6p.m. Sat.; 8a.m.-3p.m.

Fine hardwood Music Stands, from \$60. Cedar-lined Pine blanket/sweater chests, from \$100... MICHAEL DUNN, CH 2-3867.

Abacus Lucite Outlet—Save 50% on furniture, accessories. 102 West 29th. 947-8990. Catalog \$1.

Toy Resale—PLAY IT AGAIN. Terrific savings. 129 East 90th (off Lexington), 876-5888.

Pin Balls, Juke Boxes, Action Games—Professional quality. New and reconditioned. Great buys for game enthusiasts, collectors, nostalgia buffs. JUST GOOD GAMES INC., Glen Road, Sandy Hook, Connecticut (184, Exit 10, Danbury area), (203) 426-3851.

Big Sale at Nani's on samples and overcuts. 40% and less off ladies dresses, tops. 989 Lexington Avenue.

Custom Bases & Pedestals for your Sculpture, art objects, gallery pieces, etc., professionally mounted to museum standards. Finest rare hardwoods, lucite, marble, metals. SCULPTURE ASSOCIATES, LTD., 114 East 25th Street, NYC. (212) 254-7800. Daily 9-5, Saturday 10-2.

EMPLOYMENT OPPORTUNITIES

Is there life after college... outside of a typewriter... Creative Job Campaigns, professional resumes, unique cover letter individually designed to obtain interviews. Linda Layton-RESPONSE CAREER COUNSELLING, (212) 228-8908

If your rank yourself among the best in your field and current job options don't excite you, consider this: For years the leaders of New York's Banking, Financial and Data Processing communities have turned to the professionals at A-L ASSOCIATES to meet their personal needs. If they look to us, shouldn't you? Why not take advantage of our professional counselling. Call to discuss your career options and potentials with someone who can help. A-L Associates, (212) 682-6040.

Attention Gibbs Graduates: a fine leisure club is looking for you. Call Carole Brown, (212) 486-0500.

EMPLOYMENT OPPORTUNITIES

OPPO WANTED PALINDROME

Outstanding Person Productivity Oriented

People-intensive growth business needs bright, creative, action-oriented makers of happenings with human resources: see the unusual in prospects, grow them, develop and capitalize on the unusual, evaluate and reward success. Report, of course, to V.P. in charge of employing unit (not a bank, insurance company or think tank—everyday brings a new challenge, crisis and opportunity).

We don't want hacks. We sort of like Phi Beta Kappas, but not if you wear the key. Advanced degrees (if they are not security blankets or "preferred parking" rights) may be evidence of endeavor and intellectual curiosity, but some of our most effective top execs don't have any degrees.

You like? If you send a resume, please accompany it with a 300 word essay on "Managing Human Resources for Optimal Productivity." This will eliminate the intellectually lazy and the managers of turkeys, lollipops, parties, finding jobs for nice folks and of time-stamped medical claims. (Don't pay a ghost writer (s)he can't interview in your place). Salary \$20-30,000 range, higher if you are unusually unusual. Reply to:

BOX 1237 NYM

Equal Opportunity Employer M/F

Success depends on you! Develop goals, job strategy, and an "Eye-Opening" resume at... CA-REER PLANNING INSTITUTE. Modest cost. (212) 687-6270; (914) 946-1065.

Interior Design/Sales—Part time/Full time. Sharon Simon, 868-7687.

REAL ESTATE

APARTMENTS AVAILABLE FOR RENT

1 Bedroom, 35th Floor—Galleria East, 57th, \$875 unfurnished. (415) 657-2565.

APARTMENTS TO SHARE

Apartment Sharing for Particular People—Call LESLIE HARPER, LTD., 794-9494. Careful Screening, Interviews, Brochure. 127 East 69th Street, NY 10021.

A Comfortable Approach for Selective New Yorkers—PREMIERE MANHATTAN ASSOCIATES, 581-6976. Emphasis on lifestyle. Thorough screening. Ask about our "fee refundable policy". Midtown at 119 West 57th Street.

HOUSES AVAILABLE FOR SALE/RENT

Connecticut - Free Monthly Brochure—Southern Fairfield County - Homes, Property, Descriptions, Photos. T.C.A., 364 Fairfield Avenue, Stamford, Connecticut 06902.

Berkshires—year-round, 4 bedrooms, fireplace, views, double garage, \$62,000. (212) 866-1288.

Brooklyn Designer's Showcase—Beautiful Home - Old world elegance with modern conveniences. Park-like setting. 15 minutes from Midtown. Tennis nearby. Owner, 252-6667.

N.J. Rental—Luxuriously furnished executive home. Near Manhattan. Box 1238 NYM.

COUNTRY HOMES/FARMS

Morris Township—3+ acres, nine room home, four baths, recreation room, two fireplaces, pool. 3 stall barn, paddock. Immediate occupancy. \$215,000. AUSTIN M. KENNY, Esq., (201) 538-6640.

Rural Coastal Maine—Last of the undiscovered fishing villages. J. C. MILLIKEN AGENCY, Prospect Harbor, Maine 04669.

LAND AVAILABLE

Pocono area—2 separate lots for sale. Owner, Box 1239 NYM.

Two Florida Homesites—Ideal retirement. Mortgage, low payments. (212) 823-9609.

WINTER RENTALS

Fox Hollow: Half ski share located on large resort, includes facilities; \$190. 3 months, January 2nd thru March 31st. (413) 637-2000.

Killington—Rent 4 bedroom farmhouse week or weekend. (203) 865-0533.

Cuernavaca, Mexico—Colonial home, garden, pool, servants. \$900 monthly. Eckardt, 200 East End Avenue, New York 10028.

FOREIGN REAL ESTATE

Acapulco, Mexico—Luxurious villa overlooking bay. Pool, waterfall, gardens, servants. 2 master bedrooms, sunken baths, air-conditioned. Rental \$150 daily or sell, asking \$135,000. (212) 249-2622.

Floor Them

Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in our "Town and Country Properties" section and get results fast. See details at beginning of section or call (212) 986-5894.

Town and Country Properties A service from

NEW YORK

TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—\$134 per inch; 2 consecutive ads—\$117 per inch each; 3 consecutive ads—\$109 per inch each; 4 consecutive ads or 13 during one year—\$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra \$5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.

THE ULTIMATE IN ELEGANCE KENT, CONNECTICUT

Old World Elegance can be found in this French Normandy Country Estate that rests on 25 plus acres of tree shrouded and beautifully landscaped grounds; including terraced gardens; a reflecting pond; and rolling lawns. The property is located on a quiet secondary road where maximum privacy is assured. The Main House radiates sumptuous living with 12 rooms including 5 bedrooms, 3 baths, and 4 fireplaces. A large 3 room Guest Cottage with fireplace; Studio; and Carriage House; plus 2 car garage help make this property truly a "show-place". 1 hour 40 minutes from New York City... \$268,000.

WILLIAM BEERS REAL ESTATE On Kent Green

Kent, Connecticut 06757 (203) 927-3313

Stockbridge, Mass. Area 16 ACRES - WATERFRONT

Privacy guaranteed on secluded private lake. Border 500 acres wilderness. \$31,900, 15 year terms, Principals only.

(212) 580-8984

GREENWICH, CONNECTICUT

Fine Victorian on hill with fabulous Sound views from nearly every window. 4 generous family bedrooms, 3rd floor suite for children or servants, many fireplaces including one in modern kitchen. Rentable 6 room apartment in garage.

NEWHALL & OGILVY (203) 869-8100

ELEGANT TUDOR RESIDENCE - Stone/Stucco, carved panelling, several fireplaces, in mint condition on over 3 acres with cut stone walls, circular drive, beautiful panorama. An Extraordinary Offering... \$245,000.

FIELDSTONE CARRIAGE HOUSE - Converted in 1974 into unique home with excel. layout including 30' x 30' living room with fireplace; French doors & many lovely appointments. Original character retained. Nestled on 2 wooded acres, this is another rare offering... \$125,000.

Cottages to Fabulous Estates
Amidst Lakes and Mountains
40 miles from New York City.

TUXEDO PARK PROPERTIES, INC.

Tuxedo Park, New York 10987 (914) 351-5151

WE

have one of the largest and most complete listings of homes in Rockland County, in all price ranges. Riverfront, Riverview, Mountaintop, Mountainview, Victorians, Colonials, Contemporaries, Ranches, Hi Ranches, Splits, Capes, etc. Why not try us? All it takes is a phone call. Member MLS.

JAMES E. STONE, Realtor

Nyack (Rt. 59)
(914) 358-0188

New York City
(212) CO 7-2912

WESTCHESTER LOG CABIN

GREAT WEEKEND OR YOUNG COUPLE RETREAT. Famous Croton Dam area, secluded yet good commute. 1 or 2 Bedrooms, great stone fireplace, detached garage plus large Carport. Only \$56,000.

CENTURY 21 Robert Morin (914) 762-0800

BEAUTY SALON: Exquisitely decorated. Land and buildings, fully equipped, Connecticut River Shoreline area. \$115,000.

BUSINESS BUILDINGS: Former auto dealership. One acre, 5,000 square feet floor space, many uses. Fast growing shoreline market, Old Saybrook, Conn. \$115,000.

SERVICE STATION: Modern, complete. 30,000 gallons per month. Essex, Conn. Financing. \$125,000 plus equip.

Write:

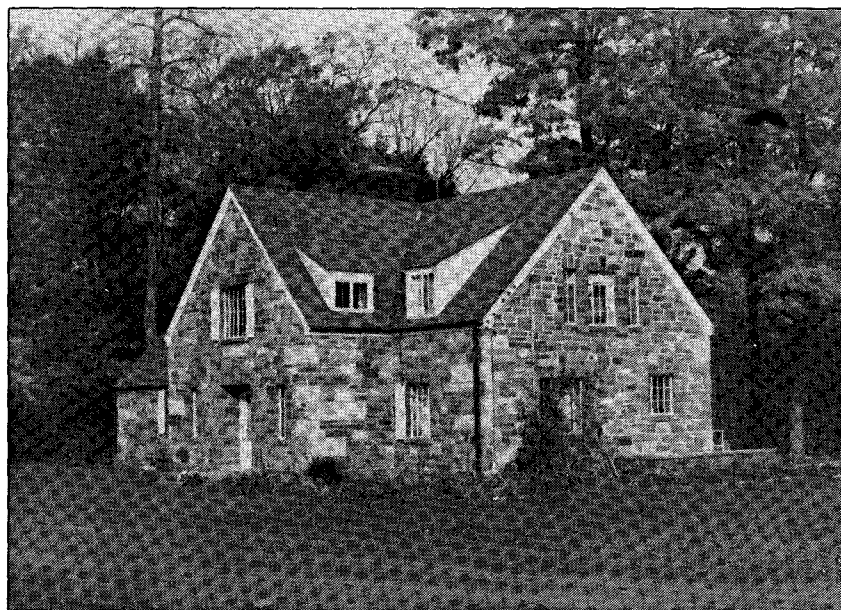
HARRY SHALETT

Ivoryton, Ct. 06442 Phone a/c (203) 767-2059

Montserrat, West Indies

One and two-bedroom apartments and townhouses from \$23,000.00 U.S.

British Crown Colony: Caribbean climate; renowned fruits and vegetables; modern medical facilities; low taxes; 3.5 air hours from New York. For floor plans, photographs, sale prices and rental information, write: William R. Carroll, Montserrat Condominiums Ltd. Box 180, Montserrat, Leeward Islands, West Indies



RIVER FRONT STONE HOME AND CARRIAGE HOUSE

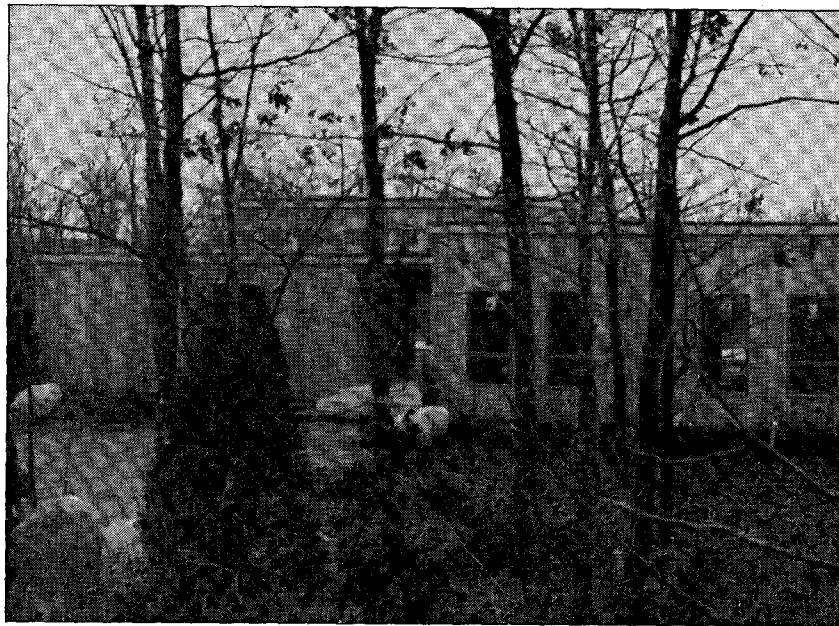
Magnificent 4 bedroom stone home on 15 acres fronting beautiful river. Huge Cathedral ceiling beamed living room with 2 story high glass window, 2 fireplaces, full basement. Income apart-

ment in carriage house. 1½ hours NYC near New Paltz. \$115,000 or can be rented at \$500 per month for main house with option to buy.

GARY A. SOREN

Days (212) 687-8212

Eves (212) 628-4213



EXCLUSIVE

In East Hampton's most prestigious area. This magnificent three bedroom, two and one-half bath contemporary on one acre features separate

master suite with luxurious bath, plus many exciting features. Oil heat, two fireplaces, 20' x 40' heated pool. \$135,000.

JACK DOUGLAS REALTY, INC.
54 Main Street East Hampton, N.Y. 11937
(516) 324-1133

CONTEMPORARY "IN" GARRISON

Dramatic, spacious 4,000 sq. ft. mountain aerie on 5 Hudson Highlands acres, 45 minutes from George Washington Bridge. 25' x 25' living room; generous dining room; huge family room; gourmet kitchen. 3 (possibly 4) bedrooms. 3 baths. 3 fireplaces. 68' deck. Easy maintenance. \$123,000. Evenings (914) 424-3845.

SARATOGA IS EXCITING

The fastest growing Company in upstate New York - Invest in a 40 acre Amusement Park, 2400' of lake frontage.

John T. Roohan
Realtor

43 Union Avenue Saratoga Springs
(518) 587-4500

EAST HAMPTON VILLAGE

Nestled in middle of former estate, unique 2 acre building parcel. \$80,000.

BEADLE REALTY (516) 324-4040

INDOOR POOL

Swim & watch the snow fall through a wall of glass in this unusual redwood home. 10 rooms with 5 bedrooms and 5 baths, 2 patios all on 5 acres. Just off Palisades Parkway in Rockland County, \$185,000.

Lydecker Agency

(914) 358-3700

Nyack, N.Y.

WESTCHESTER 8 ACRE ESTATE

Super Colonial with absolute privacy. Winding drive, 45' heated Pool, large Patio, view of Lake, 4 bedrooms, 3½ baths, 3 fireplaces - all in perfect condition. Croton commute - \$225,000.

CENTURY 21 Robert Morin
(914) 762-0800

**Southbury, Connecticut
STUNNING CONTEMPORARY**

4½ acres, pool, pond and privacy. Six rooms and a variety of elegant and functional architectural surprises. \$225,000.

MARCIA L. BURNHAM & ASSOC.
(203) 927-3117 (203) 927-3875



WARMTH & WELCOME

radiate from this authentic colonial homestead & recall the rich heritage of its past. 7 rooms, modernized with taste, 2-3 bedrooms, 1½ baths, 2 fire-

places. Set with pool on 11.75 subdividable, mostly wooded Hunterdon County acres. Brochure available. \$115,000.

NORTHBRIDGE AGENCY

Stockton, N.J.
(609) 397-2663

Mountainville, N.J.
(201) 832-2155

READY TO BE RESTORED

Charming Country Colonial, 3 bedrooms, 1½ baths, modern kitchen, pretty, natural landscaping, enclosed porch, pleasant street, \$47,500. 15 minutes from G.W. Bridge. Sparkill, N.Y.

Wright Bros.

(914) 358-3050

AUTHENTIC COLONIAL - CIRCA 1763

8 room Colonial masterpiece in the Berkshire Hills of Mass., surrounded by 9 acres of rolling lawns, flower beds, and orchard. Post and beam construction. 3 FIREPLACES - 6 FOOT HEARTH IN LIVING ROOM! Authentic Colonial colors accent the 4 bedrooms (master suite has fireplace and 24' sleeping porch), cozy dining room, living room, and study. Exposed beams, turning staircase, beehive chimney, wide board floors. All in top condition for the Antique lover. \$85,000.

ONE OF A KIND

Antique 1750 homestead with charm of old, embellished by convenience of new. Unique N.H. COUNTRY SETTING WITHOUT RURAL SOLITUDE. 10 rooms, 4-5 bedrooms, 5.2 acre open fenced corrals. Vaulted ceiling family room with fireplace, spanned by 30' catwalk. Barn, playhouse. Superb location, 5 miles Nashua, 1 hour Boston. Excellent schools, near shops, riding trails, state forest. \$110,000.

GENTLEMEN FARMERS'S ESTATE

A magnificent farm hidden away in the Berkshires. 1860 Colonial home complete with 11 large rooms, 6 bedrooms, 2 living rooms, dining room, kitchen, 2 porches. 5 FIREPLACES! Garage. Many out-buildings including large barn with new roof. OVER 147 ACRES! Approximately 85 tillable and now farmed. LARGE BROOK THROUGH PROPERTY! Fantastic view of the sunset after a wonderful day of farming. \$225,000.

LITCHFIELD - LAKEFRONT LIVING

Comfortable, year round colonial cape. Mint condition, located on PRIVATE ISLAND on CONNECTICUT'S LARGEST NATURAL LAKE. Setting offers seclusion and splendor. Near Litchfield. Easy maintenance, in and out. 4/5 bedrooms, 19 x 19 living room, family room, fieldstone fireplace. Screened porch overlooking lawn and lake. 55' water frontage with dock. A "find" @ \$64,900.

Our subscribers are the leading Brokers in the areas they serve. Contact us for any type of Real Estate.



100 Constitution Plaza
Hartford, Ct. 06103

In Conn. Call 1-800-842-4326
1-800-243-9364



Southampton: Steps from the ocean - a private pleasure ground of unusual charm. Entertain, impress, enjoy... here is a most remarkable country retreat in the best of locations. 10 bedrooms, 7

baths... Completely - (and extraordinarily) furnished. Not in your wildest dreams could you create this world for \$450,000.

Quick, talk to Tina S. Fredericks, Realty, East Hampton, N.Y., (516) 324-4418.

CATSKILL RETREAT

Executive's hideaway on 68 acres with 2 acre pond, rushing trout stream, ten thousand pines. Rambling hemlock lodge with massive fieldstone fireplace. 2 car garage. Splendid setting, \$66,000. Also a modest version of the above on 80 acres for \$39,000. Both near Andes, N.Y.

RIVERS REALTY

(914) 676-4685 (607) 746-3520

New York City LOW 60's

PARK AVENUE DUPLEX

10 room Duplex. Top Location. 4 woodburning fireplaces, 13 foot ceilings, 3 Master Bedrooms, oversized rooms. Complete laundry. Very Special. Priced To Sell. Maintenance \$1,386.

-For Details Call-
Mrs. Mary Lou Robinson, (212) OX 7-8800

BROWN HARRIS STEVENS

14 E. 47th St., New York City, N.Y. 10017

FABULOUS DAKOTA

4 room apartment in beautiful condition. Living room has fine old woodwork & woodburning fireplace. Enormous eat-in kitchen, master bedroom plus library, wet bar. Asking \$115,000. Maintenance \$606.

Alice Napier 688-8700
WILLIAM B. MAY CO.

SHARE THE GOOD LIFE

The perfect gift for your family. A lovely home on 1½ acres with water rights. 5 Bedrooms, 2 full Baths + 2 half Baths. Living room with fireplace. Florida room + large den. Country Kitchen with indoor Barbeque. Air conditioned. Private area in historic Remsenburg. \$149,000.

Elaine Stein
(516) 288-3213 or (516) 325-0513

Back Page / Stephanie Bernardo

BETTER MOUSETRAPS

“...New Yorker August Eimer invented a smoke-cloud purse. If snatched, it emitted tear gas that billowed into the thief's face...”

All the gadgets described below were invented in New York, but the world beat a path to only a few doors. The gun silencer, *si*; the smoking golf ball, *no*.

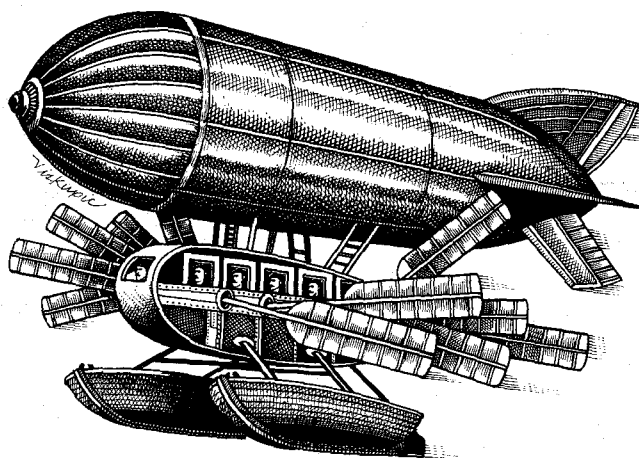
Bumper-Opener: Perhaps New Yorker Rafael D. Bonnelly was once stranded on a desert highway with nothing to drink but a case of beer in non-twist-top bottles. Whatever the motivating force, in 1964 Bonnelly invented the world's first combination car bumper and bottle opener.

Snatch-Proof Purse: Even in 1925, purse snatchers were a problem in New York. New Yorker August Eimer received patent No. 1,563,176 for his invention of a smoke-



cloud handbag, designed to discourage criminals and aid in their capture. Once snatched, the purse would emit a white cloud, and tear gas would billow into the thief's face.

Bandit Roundup: In 1964, Nadina Billi of Astoria invented a bank-bandit trap that would have made Rube Goldberg proud. When the teller pressed a secret button, bulletproof glass would come down as a shield from the bandit, a metal net would fall down around the would-be thief, an alarm would sound, and a tear-gas canister would erupt in the net.



Man-Powered Flying Machine: Nicholas H. Borgfeldt of Brooklyn invented a flying machine in 1889 which combined the use of hot air and muscle power for propulsion. Borgfeldt's machine (patent No. 411,779) consisted of a cigar-shaped balloon with a suspended cab. Six men seated in the cab would flap their individual sails simultaneously to guide the balloon through the air.

The Gun Silencer: Hiram Percy Maxim, a native of Brooklyn, invented the Maxim silencer at the turn of the century. Originally designed to silence the noise emitted from weapons, Maxim's silencers were later modified to eliminate exhaust noises from gasoline engines, compressors, vacuum pumps, and other machinery.

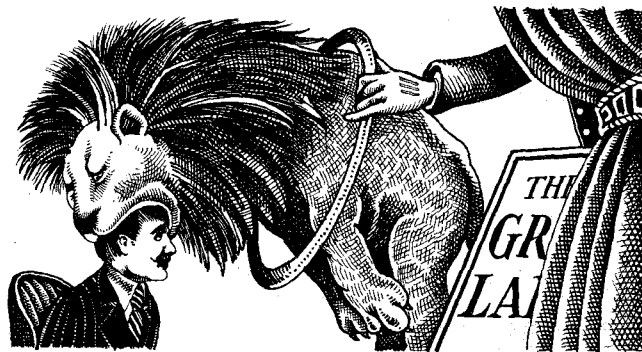
Elevator: Elisha Graves Otis developed a mechanical safety elevator in Yonkers in 1852. He first manufactured elevators in 1853, but demand was small until after a demonstration at the Crystal Palace Exhibition in New York City in 1854.

Baby Carrier: The back carrier for children is not a modern innovation. The first

“baby hammock” designed to be worn on one's back was invented by Charles C. Taylor of New York City in 1892. He received patent No. 484,065.

Xerox Machine: On November 16, 1940, Chester F. Carlson, a physicist working for a New York patent firm, received U.S. patent No. 2,21,776 for his automatic copying machine, later known as Xerox. The first xerographic copy was produced in Astoria on October 22, 1938.

Stage Trick: The Great Lafayette, residing in Brooklyn, patented his stage act



in 1907 (No. 873,315). In it, a lion devoured a member of the audience.

Electric Exterminator: Frank M. Archer patented

his electric bedbug exterminator in New York in 1898. Ring contacts were installed at strategic points along the frame of the bed and on the legs. When a bedbug or other insect passed through and completed the circuit, it would be exterminated or shocked.

Durable Business Card: Tired of having his business cards tossed into the wastebasket, New Yorker Frank W. Trabold decided to invent a calling card that businessmen would keep. In 1924, Trabold received patent No. 1,508,733 for his metal calling card with edges that could be folded up to form an ashtray.

Smoking Golf Ball: Samuel J. Bens of New York City was tired of losing golf balls in the woods. In 1928, he invented a golf ball (patent No. 1,664,397) with chemical pockets dotting the outer skin. When it was struck with a golf club, the pockets erupted and caused a visible cloud of ammonium chloride to be emitted when the ball came to rest.

Some of these and other zany inventions, New York-

based and otherwise, are elaborated upon in Stacy V. Jones's *Inventions Necessity Is Not the Mother Of* (Quadrangle, 1973).

ALL FOOD PROCESSORS ARE NOT CREATED EQUAL.

Of all the food processors around today, none gives you all the features of the GE Food Processor.

The GE Food Processor chops, grinds, shreds, slices, grates, blends, mixes, purees. In less than 60 seconds.

The motor is in the back, not underneath, so it fits under standard kitchen cabinets.

It has a dual-switch panel with on/off and pulse control. A five-inch food chute rather than a

four-inch one. And a dual-purpose disc which slices on one side and shreds on the other. There are no extra blades to store outside the bowl.

It usually costs under \$90.*

It's serviced by a network of 235 service centers.

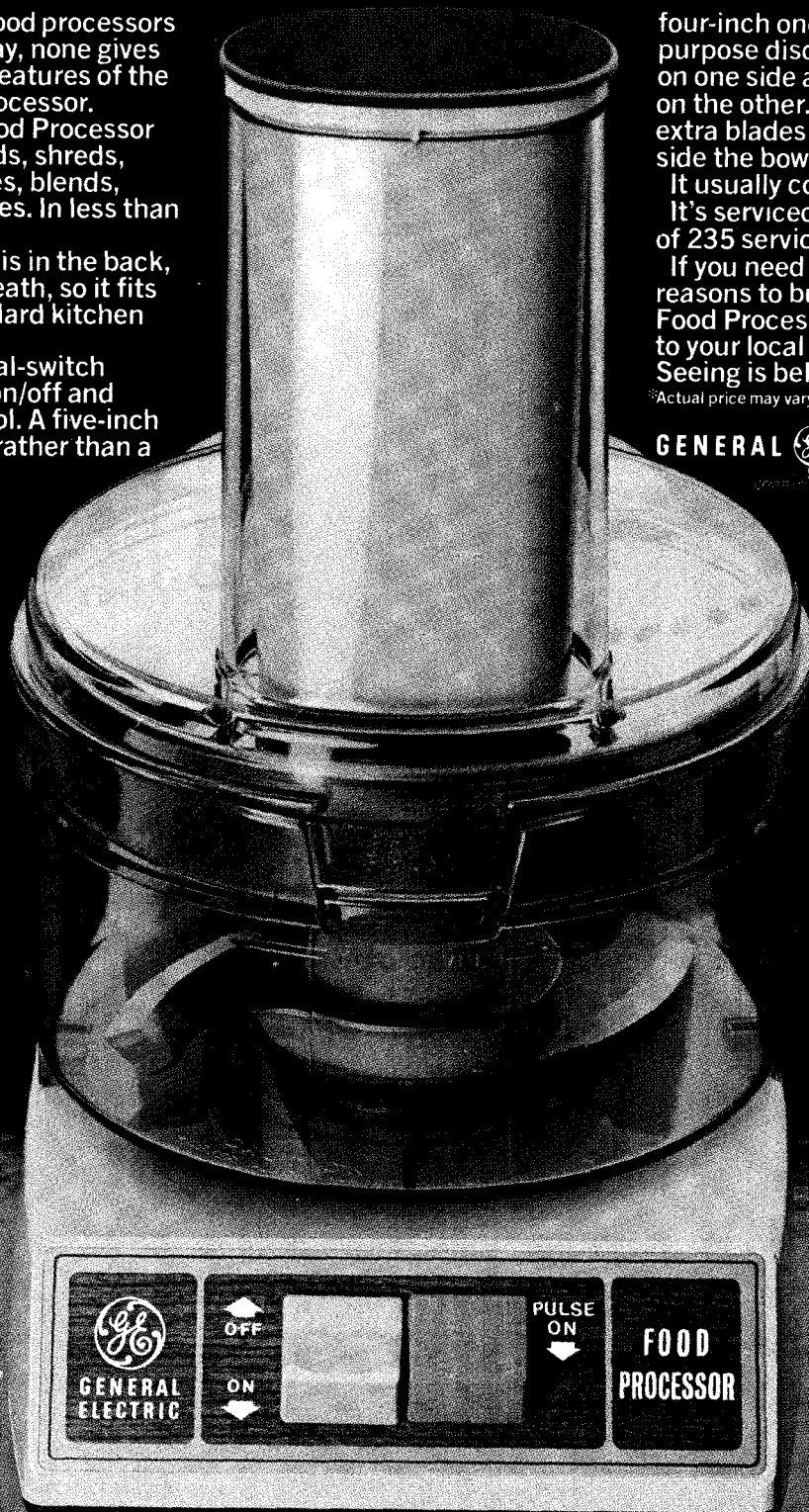
If you need any more reasons to buy the GE Food Processor, drop in to your local GE dealer. Seeing is believing.

*Actual price may vary by dealer.

GENERAL  ELECTRIC



Other items made by General Electric use Du Pont Teflon® non-stick coatings.





Now. Only 1 mg tar.

This is more than just low 'tar'. This is ultra-low 'tar'.
This is Now, a cigarette with only 1 mg 'tar'. If you want to be sure
you're getting ultra-low 'tar', count all the way down to Now's number 1

The ultra-low tar cigarette.

© 1977—R.J. REYNOLDS TOBACCO CO.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

FILTER, MENTHOL: 1 mg. "tar", .1 mg. nicotine av. per cigarette, FTC Report DEC.